UNIVERZITA PALACKÉHO V OLOMOUCI

PEDAGOGICKÁ FAKULTA

ÚSTAV CIZÍCH JAZYKŮ

Diplomová práce

Bc. Hana Müllerová

Učitelství anglického jazyka pro 2. stupeň základních škol a Učitelství hudební výchovy pro 2. stupeň základních škol a střední školy

Gender roles in the Harry Potter series

Olomouc 2019   Vedoucí práce: Mgr. Blanka Babická, Ph.D.

Prohlašuji, že jsem uvedenou práci zpracovala samostatně a použila jen prameny uvedené v seznamu literatury.

V Uničově dne

<u>Acknowledgements</u>

Abstract

This thesis explains the basic gender theories and terms concerning gender. Then it analysis the situation in the fictional universe in the *Harry Potter* series, and tries to determine whether the author enforces some traditional gender stereotypes. By close analysis of the chosen characters the thesis attempts to clarify the distribution of the gender roles in the wizarding society. The thesis comes to conclusion that the *Harry Potter* universe does not show a gender inequality and almost none of the characters display the stereotypical picture of gender roles.

Keywords: Harry Potter, gender, stereotypes, masculine, feminine, power, strength

Table of contents

1 Introduction

When I first got a copy of *Harry Potter and Sorcerer's Stone* in my hands, I was eight years old. Since the first sentence, I instantly became a "potterhead", and I dare to say that I will always be one. Harry Potter has always been a huge part of my life. It is a book I run to when I feel down, and it always saves me.

There are many bestsellers that conquered the bookstores, but probably none of the children's books in history has had such an impact. The time period when the book came out, the edge of 90's, was the period of developing technologies, computers, computer games and newly arising social networks. Despite this tempting technology world, Rowling has managed to positively affect a childhood and adolescence of one whole generation. Through *Harry Potter*, she helped creating right moral values and socialization of millions of children. [1]

When I started my studies of English language at the University, I fully appreciated the literature in general. I learned to think through every book I have read, and how to analyse it. And even though I have read many amazing books that changed my view on things, I have never considered some of them to love more then I love *Harry Potter*. Of course I understand that *Harry Potter* is a children's book and does not cope with serious topics as other books, such as *On the road* or *Trainspotting*. It does, however, work with topics of discrimination, sexism, racism, class separation and war. I have only fully understood the message of *Harry Potter* in my adult years. And for me, it will always stay the book that thought me to love reading, and therefore formed me into who I am.

It is necessary for an English teacher to be able to discuss and analyse literature. Reading is not only about relaxation, but also about thinking and analysing the piece from different points of view. I hope the process of writing this thesis helps me developing my critical thinking skills, which I can use further in my teaching career.

As far as the topic of gender is concerned, it is a topic that I started to be interested in my adolescent years. I have always been strongly aware of my womanhood, and proud to be a woman. Even as a little girl, I observed differences between women and men, and how society treats them. For a long time, I have understood certain gender roles as natural and invariable,

---

[1] HUTAROVÁ, Adéla. *Genderová analýza románu Harry Potter a Fénixův řád*. Praha, 2015. s. 1. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Doc. PhDr. Blanka Knotková - Čapková, Ph.D.

but as I was growing into a woman, I started to wonder why it is so. Today I am a married woman, professional musician and a music teacher. Different approaches to boys and girls in the musical school environment, as well as the practical differentiation of roles in a family, have made me go deep in the theory of gender and gender roles. I have always been very sensitive to any kind of injustice, and when I have learned that women have been seen as inferior to men for decades, I felt almost personally attacked. That is why I have chosen to analyse this topic closely. Connection of these two topics, Harry Potter and gender roles has been just a natural result of my interests.

The main purpose of this thesis is to prove that the world in the *Harry Potter* series is **balanced in terms of gender roles** and **gender stereotypes**. The thesis is divided into two parts – theoretical and analytical.

The theoretical part explains the basic concepts of this thesis, such as the basic information about *Harry Potter*, its author, J. K. Rowling, and how the books became a bestseller. Then it explains the most important terms concerning gender theories – Sex vs. Gender, masculine vs. Feminine and Gender stereotypes. Analytical part is dealing with a strength and power in the wizarding world and the main plot of the story in the context of power. The last part of the thesis deals with a status of men and women in the story. In this chapter, chosen characters are subjected to a detailed analysis of their behaviour and characteristics. These are the research questions this thesis attempts to answer:

1. What is the difference between sex and gender?

2. How society sees and treats men and women?

3. What are the most common gender stereotypes?

4. Do the *Harry Potter* books build gender stereotypes by uneven distribution of power between witches and wizards?

5. Are gender roles distributed according to magical power or stereotypically?

6. Do the Harry Potter books show the gender inequality?

2 Theoretical part

2.1 Harry Potter, the book that conquered the world

"Words are, in my not-so-humble opinion, our most inexhaustible source of magic. Capable of both inflicting injury, and remedying it." [2]

In 1997, a publishing house Bloomsbury got a manuscript named "*Harry Potter and the Philosopher's Stone*". Three days after the book was published for the first time in the UK, the publishing house was offered 100,000 dollars for the American publishing rights, which was an extraordinary amount for a children's book at the time. [3]

From the first moments, the book enchanted the readers of all ages worldwide. First reviews described *Harry Potter and the Philosopher's Stone* as *"the most imaginative debut since Roald Dahl"*, or a *"hugely entertaining thriller"* with *"all the makings of classic".* [4]

Since 1997, Harry Potter has become a global phenomenon. It has given birth to one of the world's biggest merchandise empire, to eight movies, theme parks, spin-off products, Harry Potter summer camps and even Quiddich World Cups that are organised by The International Quiddich Association. The imaginary world has become a great part of a readers' real world. [5]

This all started with a women named J. K. Rowling. Born on 31st of July, 1965, in Yate, southwest of England, she wrote her first book (about a rabbit named Rabbit) at the age six. On her official website, Rowling claims that she had always known she would be a book author: *"As soon as I knew what writers were, I wanted to be one. I've got the perfect temperament for a writer; perfectly happy in a room, making things up."* [6]

When growing up, Rowling had to with deal with unfortunate family events; her mother suffered from multiple sclerosis and the whole family paid a price. Rowling's mother died in

---

[2] ROWLING, J. K. *Harry Potter a relikvie smrti*. 1. Praha: Albatros, 2008. Klub mladých čtenářů (Albatros). ISBN 978-80-00-021225.

[3] *From welfare to one of the world's wealthiest women: The incredible rags-to-riches story of J.K. Rowling* [online]. [cit. 2019-10-03]. Dostupné z: https://www.businessinsider.com/the-rags-to-riches-story-of-jk-rowling-2015-5

[4] *The 'Harry Potter effect': How seven books changed the face of children's publishing* [online]. [cit. 2019-10-03]. Dostupné z: https://www.abc.net.au/news/2017-06-26/harry-potter-effect-how-seven-books-changed-childrens-publishing/8630254

[5] KERÄNEN, Tiina-Maria. *The Mothers of Harry Potter*. Vaasa, 2014, 65 s. Master's Thesis. University of Vaasa, Faculty of Philisophy, English Studies.

[6] *From welfare to one of the world's wealthiest women: The incredible rags-to-riches story of J.K. Rowling* [online]. [cit. 2019-10-03]. Dostupné z: https://www.businessinsider.com/the-rags-to-riches-story-of-jk-rowling-2015-5

New Year's Day in 1991 at the age of 45, and Rowling describes this day as the most traumatising moment of her life. Occasionally, she talks publicly about her loss, and what she regrets the most is that her mother never knew of her writing career. [7]

At the age of 25, Rowling left the England and moved to northern Portugal, where she started teaching English as a foreign language. She met her future husband, Jorge Arantes, started dating him, and moved in with him and his mother. The couple got pregnant, but Rowling miscarried in the early stage of pregnancy. Arantes and Rowling got married in October 1992, and in July 1993, they finally got a daughter, Jessica. Even though this might sound like a happy ending, it was not. The marriage fell apart shortly after wedding, and Rowling moved back to the UK, along with Jessica. [8]

"An exceptionally short-lived marriage had imploded, and I was jobless, and as poor as it is possible to be in modern Britain, without being homeless. By every usual standard, I was the biggest failure I knew.", expressed Rowling during a Harvard University commencement speech in 2008. [9]

J. K. Rowling first got the idea for Harry Potter when travelling in a delay train from Manchester to London in 1990. She started to write down her ideas, she produced a huge amount of notes on scraps of the paper. Three years later, when she arrived to Edinburgh with her baby daughter, she has already had three chapters of *Harry Potter and the Philosopher's stone* written in her suitcase.

The first book of the series hit shelves in 1997. The Philosopher's Stone was just a start. The second book of the series, Harry Potter and the Chamber of the secrets, was released a year later, in 1998. Rowling continued with Harry Potter and the Prisoner of Azkaban in 1999. Fourth book of the series, Harry Potter and the Goblet of the Fire, came out in July 2000, and became the fastest-selling book in 24 hours ever, which was a phenomenal success. After a short break, Rowling got published a fifth book of the series, Harry Potter and the Order of the Phoenix, in July 2003. Harry Potter and the Half Blood Prince, the sixth Rowling's masterpiece, followed in 2005, and sold almost 7 million copies in just 24 hours. Opening of Half Blood

---

[7] *MuggleMarch: J. K. Rowling writes realistic novel for adults* [online]. [cit. 2019-10-04]. Dostupné z: https://www.newyorker.com/magazine/2012/10/01/mugglemarch?currentPage=all

[8] *From welfare to one of the world's wealthiest women: The incredible rags-to-riches story of J.K. Rowling* [online]. [cit. 2019-10-03]. Dostupné z: https://www.businessinsider.com/the-rags-to-riches-story-of-jk-rowling-2015-5

[9] Ibid.

Prince was the biggest opening in publishing history. Final book of the Harry Potter series, Harry Potter and the Deathly Hallows, turned into the largest ever pre-ordered book at Barnes & Noble bookstores, and also at Amazon.com.[10]

But to what exactly does Harry Potter owe his remarkable success? British magazine Vogue has some possible explanation in the article *20 reasons Why Harry Potter Is The Best There'll Ever Be.* Miss Vogue, an author of the article, claims that the community of fans may be the biggest factor. There is a large number of readers who turned eleven in 1997 (the year that the first book of the series came out) and the series accompanied them as they were growing up. The story is incredibly tempting by a castle with secret corridors, moving staircases, by magical creatures like three-headed dog, thestrals, deathly basilisk, house elves and others. [11]

As far as characters' names are considered, J. K. Rowling has thought through every single one of them. Every name has a fascinating etymology, and it is a well-thought-out hint to what the character is going to be like, which is a great temptation to readers. To explain this, let's clarify an etymology of three chosen characters' names – Hedwig, Albus Dumbledore and Remus Lupin. Let's start with Harry's pet owl, Hedwig. Her name is a reference to Saint Hedwig of Andechs, duchess of Silesia, the patron saint of orphans. Hedwig is Harry's first real friend, she always takes care of him, and loves him deeply. Hedwig's death in the final book of the series symbolises the end of Harry's innocence, according to Rowling. For another example, let's look at Albus Percival Wulfric Brian Dumbledore. Dumbledore is a very old English word for a bumblebee. The Hogwarts' headmaster is a music lover and is often humming to himself. His first name, Albus, appropriately means "*white*", which refers to either professor's beard, or his incredible power in white magic. A name of Remus Lupin, Hogwarts' teacher of Defence Against the Dark Arts, could not be more obvious. Lupin is a werewolf, as can be found out in Prisoner of Azkaban. His last name, derived from the latin "*lupinus*", means clearly "*of a wolf*". Meaning of the first name Remus can be spotted in a Roman myth *"Romulus and Remus"*, a story of the twin brothers brought up by a female wolf. [12]

The story itself has much more to offer than a thought-through names of the characters. Besides the fact, that Rowling's series awakens the readers' fantasy by an extraordinary plot, graphic

---

[10] *J. K. Rowling* [online]. [cit. 2019-10-07]. Dostupné z: https://www.biography.com/writer/jk-rowling

[11] *20 reasons Why Harry Potter Is The Best There'll Ever Be* [online]. [cit. 2019-10-07]. Dostupné z: https://www.vogue.co.uk/article/harry-potter-20th-anniversary

[12] *What's in a name: the fascinating etymology behind Harry Potter character names* [online]. [cit. 2019-10-07]. Dostupné z: https://www.wizardingworld.com/features/etymology-behind-harry-potter-character-names

descriptions of characters and scenes, it also teaches the right human values. Throughout the story, characters show bravery, loyalty, friendship and importance of trusting your own instincts and believing in yourself. [13]

The community, Hogwarts, magical creatures, extraordinary characters, hidden plot secrets, links to the real world, quotes that stick with us forever. All of this has shaped one whole generation and stands behind the magical success of Harry Potter.

2.2 Gender theories

2.2.1 Sex vs. gender

At first, it is necessary to define the key terms, such as the difference between the terms "sex" and "gender", and the terms gender identity and gender expression.

Sex refers to biological difference between males and females, such as the genetic features and the genitalia, whereas gender is a social construct of the roles, features and characteristics that are stereotypically attributed to either women or men. Gender depends on the given society and culture. In some societies, gender roles are more rigid than those in others, but they are generally fluid and shift over time. [14]

Main biological differences between males and females is in their reproductive system. In a moment of fertilization, the genetic information that comes from half a female, half a male, combines and creates an embryo. The pair of sex chromosomes influences the future sexual and body's characteristics. Both sexes dispose of hormones – testosterone, estrogen and progesterone. However, men have higher level of testosterone, and women have higher level of estrogen and progesterone. [15]

Despite the clear genetic difference between males and females, human bodies are not always fully dimorphic. Raewyn Connell states in her book, *Gender – Short introductions*, that there are a considerable number (1,7 per cent) of intersex categories, such with an extra X chromosome, women lacking a second X chromosome, anomalous hormonal patterns or non-standard forms of internal and external genitals. She also claims that physical differences between males and females change over the lifespan. In the earliest stages of human's body

---

[13] *20 reasons Why Harry Potter Is The Best There'll Ever Be* [online]. [cit. 2019-10-07]. Dostupné z: https://www.vogue.co.uk/article/harry-potter-20th-anniversary

[14] *Sex and Gender: What's the Difference?* [online]. [cit. 2019-10-10]. Dostupné z: https://www.medicalnewstoday.com/articles/232363.php

[15] Ibid.

development, females and males look similar. Visible differences between the reproductive organs are recognisable later. Both sexes become more similar in old age, considering their hormonal balance.[16]

Ann Oakley explains gender as *"social construct, which says that features and behaviour connected to picture of man and woman are formed by culture and society. Unlike sex, which is universal category and don't change according to time or place, effect of gender shows that the attribution of roles, behaviour and norms related to women and men is different in various societies, social groups and time periods. Therefore, its determination is not a natural state, but temporary development stage of social relationships between men and women. No arrangement of relationships between men and women is natural, not in history, not in a future. The arrangement we are in today, is nothing but a temporary contract between men and women – nothing more, nothing less."*[17]

Gender can also mean an individual's view of themselves, or gender identity. In most cases, sex and gender identity equal. Gay & Lesbian Alliance Against Defamation (GLAAD) explains gender identity as: *"One's internal, personal sense of being a man or woman. For transgender people, their own internal gender identity does not match the sex they were assigned at birth. Most people have a gender identity of man or woman (or boy or girl). For some people, their gender identity does not fit neatly into one of those two choices."* [18]

With a term of gender comes similar term of gender expression. According to GLAAD, gender expression is one's external display of gender, such as haircut, clothing, voice, behaviour or one's personal pronoun. Whatever cues society identifies as masculine and feminine varies over time and culture.[19]

[16] CONNELL, Raewyn. *Gender*. Malden, MA: Blackwell Publishers, 2002. s. 52. ISBN 978-0745627168.
[17] OAKLEY, Ann. *Pohlaví, gender a společnost*. Praha: Portál, 2000. s. 11-12. ISBN 80-717-8403-6.
[18] *Sex and Gender: What's the Difference?* [online]. [cit. 2019-10-10]. Dostupné z: https://www.medicalnewstoday.com/articles/232363.php
[19] Ibid.

2.2.2   **Masculine vs Feminine**

Difference between masculinities and femininities is another important aspect in this thesis. In order to follow the main argument of this thesis, terms masculinity and femininity must be clarified.

In *Critical Theory Today: A user-friendly guide*, Lois Tyson distinguishes traditional gender roles in a patriarchal society. Men are viewed as rational, strong, protective and decisive, whereas women are seen as emotional, irrational, weak, nurturing and submissive. She argues that this arrangement of gender characteristics was successfully used to exclude women from equal access to leadership and decision making positions in both family and working life. Tyson claims that the society was lured into thinking of women as inferior to men and that this has to do something with our bodies and not with a social construct of gender. [20]

As being mentioned above, men and women are different biologically – they have different genitals, genetics and body constitution. Based on these biological and physiological differences, a natural division of labour has happened, and labour has been divided into women's labour and men's labour. According to this, there exists a natural tendency of submission of women to men, based on a physical features of a human body. Traditional role of women is connected mainly with a family. Woman is irreplaceable in a role of mother, she takes care continuously about children, and about a house. [21]

A French existentialist, Simone de Beauvoir, argues about gender dominance in *The Second Sex*, first published in 1949. She claims that *"the fundamental source of women's oppression is its historical and social construction as the quintessential"*. De Beauvoir stated that women are defined in relation to men, and that *"a man never begins by positing himself as an individual of a certain sex; that he is a man is obvious"*. [22]

In *Gender Roles in Harry Potter (Stereotypical or Unconventional?)*, Filippa Tsatsa analysis a theory of Nancy Chodorow, which claims that the main difference between men and women is the fact that women bear children and men do not. Chodorow says that *"women's mothering is one of the few universal and enduring elements of the sexual division of labor"*. Tsatsa interprets

---

[20] TYSON, Lois. *Critical theory today: a user-friendly guide*. 2nd ed. New York: Routledge, c2006. s. 85. ISBN 978-0415974103.

[21] VALCHÁŘOVÁ, Lenka. *Genderové role*. Olomouc, 2010. s. 8. Diplomová práce. Univerzita Palackého v Olomouci. Vedoucí práce Mgr. Michaela Pugnerová, Ph.D.

[22] DE BEAUVOIR, SIMONE. *Second sex*. 1. Vintage Books, 2011, 832 s. s. 25. ISBN 978-0307277787.

that women have to take care not only of their children, but also they have to be the moral mothers to their husbands when they got from work.[23]

Tsatsa continues with correlating norms of masculinity and bases her analysis on theory of R. W. Connell about hegemonic masculinity. In *Hegemonic Masculinity,* Connell names traditional male roles and norms and defines hegemonic masculinity as *"the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women."* Connell also divides masculinity into multiple categories (white/black, working class/middle class…) and claims there is hierarchy in masculinities. For example, a homosexual man can never reach a true masculinity, because homosexuality is seen as something feminine.[24]

Dr. Hana Havelková analysis a term **gender structure** in her article *Transformation that has never begun: Women in Czech science.* She has created four theoretical layers on which she examines actions of women and men as a part of the gender structure.

1. **Gender structure has been created by male elites**

   Male elites have created the hegemonic masculinity with all the possible means. Religion, legislative, alleged scientific theories on natural male superiority. As the key aspect of this, Havelková states the principle of *identification of male with objective and neutral.* [25]

   Simone de Beauvoir came with the similar thought in *The second sex* before Havelková did; *"if I want to define myself, I first have to say "I am a woman"; all other assertions will arise from this basic truth.", "a man never begins by positing himself as an individual of a certain sex: that he is a man is obvious"*.[26]

---

[23] TSATSA, FILIPPA. *Gender Roles in Harry Potter: Stereotypical or Uncoventional*. Göteborg, 2013. s. 4. Master's thesis. Göteborgs Universitet.
[24] Ibid. s. 5.
[25] HAVELKOVÁ, Hana. *Transformace, která nikdy nezačala: ženy v české vědě* [online]. [cit. 2019-10-15]. Dostupné z: http://www.veda.cz/article.do?articleId=22767
[26] DE BEAUVOIR, SIMONE. *Second sex*. 1. Vintage Books, 2011, 832 s. s. 25. ISBN 978-0307277787.

2. **Both sexes maintain the gender structure**

   Women often do not perceive injustice of their status, on the contrary they are trying to prove their culture by eagerly performing the role that has been attributed to them. [27]

3. **Men profit from gender structure, women are disadvantaged**

   All men profit from the gender structure based on hegemonic masculinity, especially with higher prestige, better social status, better economic and political situation. Male elites, mentioned in layer no 1, are oriented on men in public life. Women are naturally connected with family life, and they are often considered dominant in families, even though legislatively men have been seen as the rulers of the families until recently. When a woman can't perform housework or taking care of children, she needs to reason it. Men's privilege consists in his *natural release* from the whole household complex. [28]

4. **Some males are disadvantaged in other aspects of gender structures, women profit**

   More "powerful" men pay the price in the other aspects, especially in psychical and emotional area. They feel the need to be constantly successful, strong. As a result of this, they often have to fake a psychical strength, they are emotionally deprived and disoriented. Women on the other hand can feel more freely. While man stay under a pressure of "public competition between men", women can learn much more colourful scale of life roles. [29]

People live in this gender structure every day and it is so tied to everyday life, that people consider it natural. Society is categorically divided into two different sexes – men and women. Different sexes or persons that do not have traditional masculine and feminine characteristics, are stigmatised by society. Even today, when women are naturally included to the process of labour, there are still roles that are considered to be "for women" and "for men" only. Women are seen as passive, sexually disinterested, and men's promiscuity is considered "biologically" natural. Society is, even today, applying double standards in the gender roles category.

2.2.3 Gender stereotypes

Gender stereotype is another key term of this thesis. According to Linda Brannon, a gender stereotype *"consists of beliefs about the psychological traits and characteristics of, as well as*

---

[27] HAVELKOVÁ, Hana. *Transformace, která nikdy nezačala: ženy v české vědě* [online]. [cit. 2019-10-15]. Dostupné z: http://www.veda.cz/article.do?articleId=22767
[28] Ibid.
[29] Ibid.

the activities appropriate to, men or women. These beliefs often have something to do with the behaviours typically performed by women and men in a particular culture, but gender stereotypes are more generalized beliefs and attitudes about masculinity and femininity." [30]

Renzetti and Curran claim in *Woman, Men and Society,* that gender stereotypes simplify our understanding of certain social group, and that there are stereotypical representations of every group and hence of the men and women as well. Gender stereotypes are just simplified descriptions of how a "masculine man" and "feminine woman" should look like.[31]

Hutarová connects gender stereotypes with already mentioned gender structure. Gender stereotypes are seen as permanent, therefore they must work on a structural level of society and have roots in social institutions. By stereotypical pictures about men's and women's roles people create the gender structure, thereby the gender stereotypes alone are being justified and confirmed then.[32]

Victorian era can be considered as an origin of the gender stereotypes. Stereotypes are long – term, and their beginning can be tracked in the lifestyle of 19the century. Victorian women were passive, dependent, innocent, classy and sensitive, men were active, independent, strong and though.[33]

The key history event, as far as origin of gender stereotypes is concerned, is Industrial revolution, according to Brannon. Before the 19th century, most of the people had to work on farms, men and women together apart from gender categories. The Industrial revolution changed the lives of a majority of people in Europe and North America, when men were forced to work outside the home to earn money, and left women at home to manage household and children. Due to this separation, both men and women had to adapt to certain roles, and this is considered the origin of the gender roles arrangement as it's known today.

When a certain behaviour pattern is associated with an individual person, people tend to disregard individual exceptions and behaviour subjective to a person's individual opinions, characteristics and abilities, and simply create an opinion, that this behaviour pattern is

---

[30] BRANNON, Linda. *Gender: psychological perspectives*. Seventh edition. New York, 2017. ISBN 978-1138182349.

[31] RENZETTI, Claire M., Daniel J. CURRAN a Shana L. MAIER. *Women, men, and society*. 6th ed. Boston: Pearson, c2012. s. 20. ISBN 978-0205459599.

[32] HUTAROVÁ, Adéla. *Genderová analýza románu Harry Potter a Fénixův řád*. Praha, 2015. s. 10. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Doc. PhDr. Blanka Knotková - Čapkoví, Ph.D.

[33] BRANNON, Linda. *Gender: psychological perspectives*. Seventh edition. New York, 2017. s. 169. ISBN 978-1138182349.

connected solely to person's gender. Brannon adds that "gender stereotypes are very influential; they affect conceptualizations of women and men. They establish social categories that represent what people think. Even when beliefs vary from reality, the beliefs can be very powerful forces in judgments of self and others. Therefore, the history, development, and function of stereotypes are important topics in understanding the impact of gender on people's lives."[34]

In this context, Brannon points out to the problems of *Prejudice* and *Discrimination*.

```
┌─────────────────────┐
│    Stereotyping     │
│ [cognitive process] │
└─────────────────────┘
           │
           ▼
┌─────────────────────┐
│     Prejudice       │
│     [attitude]      │
└─────────────────────┘
           │
           ▼
┌─────────────────────┐
│   Discrimination    │
│     [behavior]      │
└─────────────────────┘
```
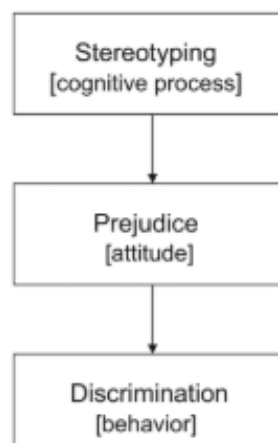
[35]

Stereotyping, *Prejudice* and *Discrimination* are three levels of the negative perception of a certain group. While *Stereotyping* is only a cognitive process, *Prejudice* and *Discrimination* already have practical impact on a chosen group. *Prejudice* is a negative evaluation of an entire group, without knowing anything specific about the people of the group as individuals. *Discrimination* is already a behaviour that holds people of the group apart from others and treating them differently than the others. While people can be stereotyped and prejudiced, they do not have to necessarily be discriminated. Unfortunately, prejudice and discrimination often go together. [36]

Discrimination based on sex or gender is also called a **sexism**. An article *What is Sexism? Defining a Key Feminist Term* claims that: *"in sexism, as in racism, the differences between two (or more) groups are viewed as indications that one group is superior or inferior. Sexist*

---

[34] BRANNON, Linda. *Gender: psychological perspectives*. Seventh edition. New York, 2017. s. 170. ISBN 978-1138182349.
[35] Ibid. S. 53.
[36] Ibid. s. 53.

discrimination against girls and women is a means of maintaining male domination and power. The oppression or discrimination can be economic, political, social or cultural."[37]

A sexism against women have strong roots in traditions and religion. It can be found especially in Muslim countries, but also in China, which is under a pressure of traditions suppressing women's freedom and equality to men. One of these traditions is, for example, a female circumcision, which is being done in order to ruin women's pleasure from sexual interaction.[38]

As is commonly known, women had a bad social status in medieval times. The medieval world was built on a patriarchy and hegemonic masculinity, and most men had no interest on supporting gender equality. It was natural - it was the only way to keep their power. Disadvantaging women was unfortunately a part of many cultures, and in some societies it is until today. In extreme cases, we can talk about killing baby girls instantly after a birth, solely on the basis of their gender. Further off, we can talk about restricting women's access to education and healthcare, raping or enslaving of women, or denying any property to women. Nowadays, the strongest manifestation of sexism can be spotted in aforementioned Muslim countries, such as Saudi Arabia, where women are forbidden to drive a car and ride a bike, and, of course, covering of a body is required. None of these rules apply on men.[39]

In *Gender stereotypes and their effect on society*, Martin Kozel talks about the universal model of human, according to gender stereotypes. "Proper woman" should be gentle, humble, sensitive, indecisive, patient and empathetic. She should like to talk about personal and intimate topics, she should be passive in relationships and caring about partner and children. "Proper man" should have personal attributes basically opposite to women'. He should be decisive, authoritative, ambitious, and should have a negative approach to showing his emotions. Kozel introduces an experiment, in which emotional expressions of men and women are being recorded. The participants watched a touching video in which a soldier coming home from war is meeting his daughter. In a questionnaire, men have described the video as less emotionally touching then women have. However, a machine capturing psychic reactions of organism of participants showed that men have been emotionally touched much more than women have.[40]

---

[37] *What is Sexism? Defining a Feminist Key Term* [online]. [cit. 2019-10-20]. Dostupné z: https://www.thoughtco.com/what-is-sexism-3529186

[38] KOZEL, Martin. *Genderové sterotypy a jejich vliv na současnou společnost*. Olomouc, 2017. s. 20. Bakalářská práce. Univerzita Palackého v Olomouci. Vedoucí práce Mgr. Tomáš Hubálek, Ph.D.

[39] Ibid. s. 21.

[40] Ibid. s. 29.

2.3 Sex and Gender in Children's stories

Thanks to the action of feminists in 1970s, children's books came under a strong wave of criticism, as far as the topic of gender and sexual stereotypes is concerned. Feminists saw many children's books and school textbooks as upholding and reinforcing the inequality between men and women. The authors of *How children's literature contributes to the construction of gender* claim that one of the first instruments that may contribute to a construction of gender roles are illustrated books for children: *"Their characters are mainly children – boys and girls – and parents – mothers and fathers – depicted in their daily activities, with attributes and qualities that are sometimes clearly differentiated by sex. Even animals, whether real or imaginary, humanized or realistic, are defined by gender. The authors of the books are also men and women, a factor which may have influenced the choice of characters and their specific traits."*[41]

The literature affects readers from the earliest stages of life. It has an impact on readers' opinions, values, and, in some cases, a development of gender identity. According to Ya-Lun Tsao, it is the male figures that dominate in the majority of books, which can affect children's perception of gender roles, as they adopt certain roles as the part of their socialization process. At the time of a children's development, when they are continually constructing assimilation new knowledge with previous knowledge, the books that are read to children have psycho-social uses. In other words, books provide actions and characters in which children see their own identity. Everything that children read contributes to the formation of their self-image.[42]

Tsao agrees with Bruigelles, Cromer and Cromer in a question of illustrated children's books and their impact on children. Tsao argues that *"picture books also have a particular influence on gender identities because they are viewed at a time when children are in a process of developing their individual identities."*[43] Naturally, books are not the only factor of creating children's gender roles attitudes, but they play an important role.

Personal identity of a child if being formed in a preschool age and is closely connected to a first child's awareness of a sexual identity. According to Sigmund Freud, this stage of development is called phallic; child starts being interested in his/her sexual organs and starts realizing differences between sexes. Then he/she starts to act accordingly in the society. Piaget talks

---

[41] BRUGEILLES, Carole, Isabelle CROMER a Sylvie CROMER. Male and Female Characters in Illustrated Children's Books: How children's literature contributes to the construction of gender. *Population (English edition)*. 2002, **57**(2), 237-267.

[42] TSAO, Ya-Lun. Gender issues in young children's literature. *Reading Improvement*. 2008, **45**(3), 108-113.

[43] Ibid.

about schemas; a child begins to notice differences between men and women, and creates unchangeable categories of behaviour and traits. Renzetti and Curan states an example, that a little child has a problem of discerning a man with a short hair from a same man with long hair – the child simply does not understand that a man can have long hair, because in his schema it is a rule for a man to wear short hair.[44]

In most children's books, males are dominant, and females appear unimportant. Most traditional books show females characters in skirts or dresses, even when they do something where these clothes seem to be inappropriate. A male character usually has an adventuresome, admirable role, whereas the female is in a role of a passive observer. Tsao mentions a research of Tuner-Bowker from 1996, where the most common descriptive adjectives of women characters were found; *beautiful*, *frightened* and *worthless*. On the other hand, most commonly used male descriptions were *big, horrible* and *fierce*. Furthermore, female characters were found significantly less frequently in titles and pictures. Diekman and Murnen's study from 2004 has proven that even the books praised as non-sexist portrayed are not ideal. In such books, women adopt stereotypical male attributes and roles, but still have stereotypical domestic and leisure roles, whereas male characters do not adopt feminine roles or female characteristics.[45]

It is not only literature that affect a gender roles view of children; movies and classical stories have to be mentioned as well. Ariel, *The Little Mermaid*, leaves her home, gives up her voice and is willing to sell her soul in order to be with a man she only saw once, and never spoke to him. In the end, Prince Eric provides her with a luxury life. Aurora, *The Sleeping Beauty*, is saved by Prince Phillip who breaks the curse. Prince Charming brings Cinderella out of the sad and poor life, and marries her. Some stories have given females more power, like *Mulan* or *Brave*, but they can be hardly considered classical fairy tales. In conclusion, most "classical" stories are the ones where women are not capable of anything, except waiting for a man to save them.[46]

In *Contemporary Gender Roles in Children's literature*, Joshua Heinsz talks about several children's books that address a gender roles issue. One of them is *Pinkalicious* by Elizabeth and Victoria Kann. It narrates a story of a young girl, who loves all things pink. She wears pink

---

[44] BOUKALOVÁ, Kateřina. *Genderové stereotypy v pohádce O Popelce*. Liberec, 2015. S. 23. Bakalářská práce. Technická Univerzita v Liberci. Vedoucí práce PhDr. Lenka Václavíková Helšusová, Ph.D.
[45] TSAO, Ya-Lun. Gender issues in young children's literature. *Reading Improvement*. 2008, **45**(3), 108-113.
[46] *FairyTales and Gender Stereotypes* [online]. [cit. 2019-10-28]. Dostupné z: https://www.huffpost.com/entry/fairy-tales-and-gender

fairy dresses, eats pink cupcakes. One day she eats too many pink cupcakes and she turns pink herself; a doctor diagnosis her with a severe case of Pinkitis. Though the book represents a society's current idea of what girls should enjoy and it is meant for girl readers, brother and father of the heroine in the end embrace love for the colour pink as well. The book at least conveys the message that is okay for boys to love a "girly" colour as well.[47]
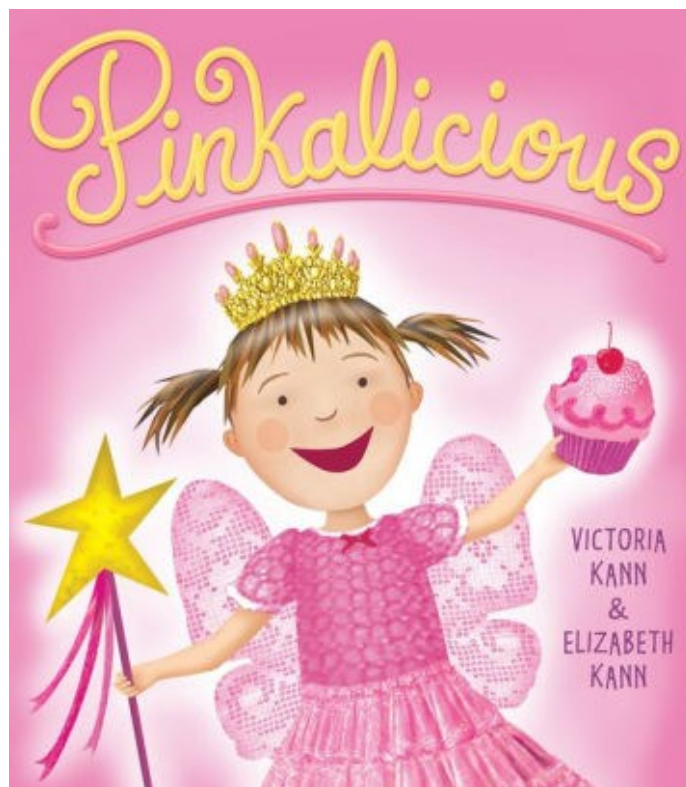
48

Heinsz then mentions a book *The Only Boy in Ballet Class*, written by Denise Gruska and illustrated by Amy Wummer. Fulfilling the hole in the market looking for books on the traits of masculinity, it tells a story of a Tucker, who has a desire to dance. His friends give him hard time for his passion, but despite this, he finds strength to pursue his dreams. In the end he helps a football team to win an important match, thanks to his dance skills, and his uniqueness is glorified.

---

[47] HEINSZ, Joshua. *Contemporary Gender Roles in Children's Literature* [online]. [cit. 2019-10-29]. Dostupné z: https://www.nrm.org/2013/04/contemporary-gender-roles-in-childrens-literature-by-joshua-heinsz/
[48]   Pinkalicious   book.   In: *Wikipedia* [online].   [cit.   2019-12-05].   Dostupné   z: https://en.wikipedia.org/wiki/File:Pinkalicious_book.jpg

As soon as Tucker pushes open the door to Madame Clara's Dance Studio, it happens. He stands a little taller.
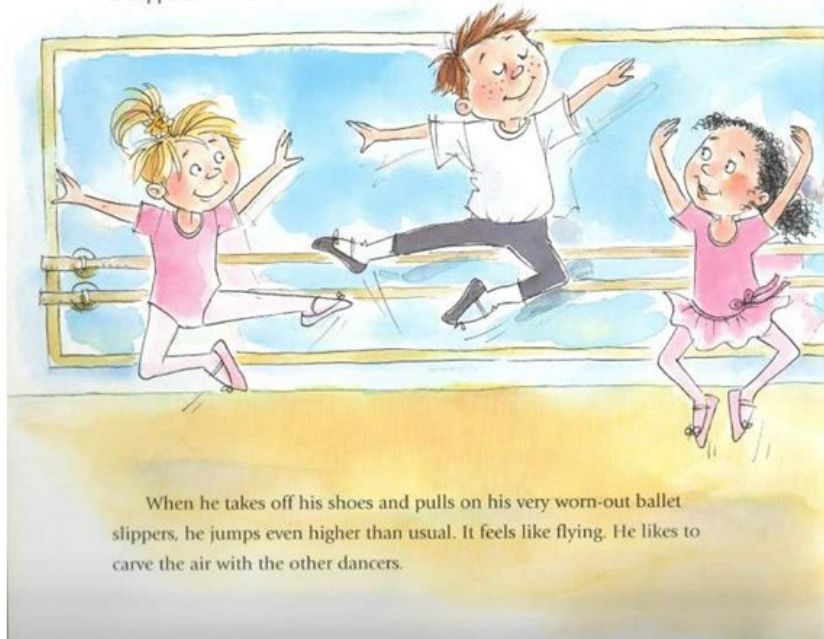
When he takes off his shoes and pulls on his very worn-out ballet slippers, he jumps even higher than usual. It feels like flying. He likes to carve the air with the other dancers.

49

Most of literature for young boys still misses important messages to share – that emotions and expressing yourself is not a show a weakness. As these supposed weaknesses are traditionally seen as feminine, it further perpetuates gender stereotypes. [50]

2.4 Gender stereotypes in Harry Potter

Some people see J. K. Rowling's series as feminist and progressive, others consider the saga stereotypical in terms of gender roles. How much do the books reflect gender stereotypes?

The books are often criticised for not giving enough space to women characters, especially in first four parts. There are 201 of males and 151 of female characters and men usually have higher status then women, and not only in a storyline, but in a wizarding society as well, says article "*Gender, Wands and Brooms: Are Witches as capable as Wizards?"* Most of the employees of Ministry of Magic are men, and when witches have an important function, they still have a superior man who supervises them. As an example of this, Minerva McGonagall or Dolores Umbridge can be stated. McGonagall is a deputy director in Hogwarts, with a

---

[49] HEINSZ, Joshua. *Contemporary Gender Roles in Children's Literature* [online]. [cit. 2019-10-29]. Dostupné z: https://www.nrm.org/2013/04/contemporary-gender-roles-in-childrens-literature-by-joshua-heinsz/
[50] HEINSZ, Joshua. *Contemporary Gender Roles in Children's Literature* [online]. [cit. 2019-10-29]. Dostupné z: https://www.nrm.org/2013/04/contemporary-gender-roles-in-childrens-literature-by-joshua-heinsz/

Dumbledore always behind her back, and Umbridge is a first deputy of a Minister of Magic, Cornellius Fudge. [51]

Are women inferior or equal to men in *Harry Potter* story? Austin Cline in her essay *"Harry Potter and Women: Are Women Treated Equally in Harry Potter Stories?"* considers both sides of the argument. Cline states that Hermione is the most important female character of the whole series. She develops her friendship with Harry Potter and Ron Weasley, and there is no indication of Hermione ever being inferior to them, just because she is a female. She even seems to be superior to them, when it comes to knowledge and magical powers – she is smarter, witter, and able to cast spells that boys cannot spell. And it is not only Hermione who is the positive female role model character. There are more strong and independent witches, such as Minerva McGonagall, Ginny Weasley or Luna Lovegood. When it comes to negative female characters like Dolores Umbridge, Belatrix Lestrange or Rita Skeeter, they are not shown as inferior because they are women. [52]

Contrarily, Cline argues that Harry Potter women's equality seems to be only an illusion. She describes Hermione as always secondary to Harry Potter, and not being able to use her powers for herself, but always for the benefit of others. Throughout the whole saga, there is a woman who is in charge of something nowhere to be found. Cline claims that *"the closest examples of women who are in charge are the women who are in charge of their homes."* As an example of these women, Molly Weasley and Petunia Dursley are mentioned. They both only take care of the house and children, without their education or job being known. [53]

Mikulan Krunoslav in *"Harry Potter through the Focus of Feminist Literary Theory: Examples of (Un)Founded Criticism"* supports the theses of Harry Potter being balanced in terms of gender. He emphasises the role of Hermione and her playing the crucial role in the fight against evil. Throughout the story, she manages to save her friends' lives several times. Krunoslav also analysis the situation in Hogwarts Quidditch (a sport where players fly on brooms, it is played with four different balls) teams. The Gryffindor team has four boys (Harry, Oliver, Fred and George) and three girls (Angelina, Alice and Katie), as it can be seen in *Harry Potter and Chamber of Secrets*. In Slytherin Quidditch team there are no girls; that is where Rowling

[51] *Gender, hůlky a košťata: Jsou čarodějky stejně schopné jako kouzelníci?* [online]. 2017 [cit. 2019-10-29]. Dostupné z: https://wave.rozhlas.cz/gender-hulky-a-kostata-jsou-carodejky-stejne-schopne-jako-kouzelnici-5962448

[52] CLINE, Austin. *Harry Potter and Women: Are Women Treated Equally in Harry Potter Series?* [online]. In: . [cit. 2019-10-29].

[53] Ibid.

emphasises the amorality of Slytherin house, which often stands for social inequality, racism and sex discrimination, au contrary to the democratic house of Gryffindor. [54]

The authors of *"The mirror of Erised: Seeing a Better World through Harry Potter and Critical Theory"* develop the idea of Hermione being unable to perform heroically. In Harry Potter and the Prisoner of Azkaban, she is given a Time-Turner in order to manage all her classes. Later in the story, she shares her Time-Turner with Harry in order to save life. *"This situation is an example of Rowling attempting to keep Harry Potter in a heroic role because he is a male. It also portrays Hermione as giving and selfless, two characteristics stereotypically feminine."* Another example of stereotyping Hermione can be seen in Harry Potter and Sorcerer's Stone. When Hermione is attacked by a troll, she acts weak and fearful all of a sudden, even know she know how to defeat it. In this situation, it is Ron, who saves her, even though he did not possess the knowledge of how to defeat a troll: *"Ron pulled out his own wand – not knowing what he was going to do"*. [55]

In the fifth novel, *Harry Potter and Order of the Phoenix*, a rapid increase of capable female characters can be observed. Molly Weasley is not only a mother and housekeeper anymore, but she is an active member of The Order of the Phoenix, an organisation fighting against black magic, especially Voldermort. Readers meet Nymphadora Tonks, a young and enthusiastic auror (hunter of dark wizards). Ginny Weasley is not just a girl with a crush on the main hero; she is a smart, kind-hearted friend, and an excellent Quidditch player. For the first time, an eccentric, weird and lovable character of Luna Lovegood appears.

Women's fighting against evil is not motivated by any romantic relationship or a desire of getting a man's attention. Status of girls in Hogwarts is equal to status of boys, sometimes it even seems to be superior:

> *"I wonder if Hermione's seen this yet?" Harry said, looking round at the door to the girls' dormitories.*
>
> *"Let's go and tell her," said Ron. He bounded forwards, pulled open the door and set off up the spiral staircase.*
>
> *He was on the sixth stair when there was a loud, wailing, klaxon-like sound and the steps melted together to make a long, smooth stone slid. There was a brief moment when Ron*

---

[54] MIKULAN, Krunoslav. Harry Potter through the focus of feminist literary theory: Examples of (Un)Founded Criticism. *The Journal of International Social Research*. 2009, **2**(9), 288-298. ISSN 1307_9581.

[55] BROWNELL, A. et al. *The mirror of Erised: seeing a better world through Harry Potter and critical theory*. 1. 2017. S. 92.

tried to keep running, arms working madly like windmills, then he toppled over backwards and shot down the newly created slide, coming to rest on his back at Harry's feet.

"Er - I don't think we're allowed in the girls' dormitories," said Harry, pulling Ron to his feet and trying not to laugh.

Two fourth-year girls came zooming gleefully down the stone slide.

"Oooh, who tried to get upstairs?" they giggled happily, leaping to their feet and ogling Harry and Ron.

"Me," said Ron, who was still rather disheveled. "I didn't realize that would happen. It's not fair!" he added to Harry, as the girls headed off for the portrait hole, still giggling madly. "Hermione's allowed in our dormitory, how come we're not allowed - ?"

"Well, it's an old-fashioned rule," said Hermione, who had just slid neatly on to a rug in front of them and was now getting to her feet, "but it says in Hogwarts A History, that the founders thought boys were less trustworthy than girls. Anyway, why were you trying to get in there?"[56]

There are many situations, where female characters seem to be superior to male characters – girls are allowed to boys dormitory whether boys are not allowed to girls', Hermione surpasses her male friends when it comes to magic abilities, unicorns prefer women's touch etc. The following, analytic part of this thesis tries to prove whether J. K. Rowling managed to balance Harry Potter world in terms of gender roles and gender equality.

[56] ROWLING, J. K. *Harry Potter and the Order of the Phoenix*. New York: Listening Library, [2003]. S. 314. ISBN 08-072-2029-9.

3 Analytical part

3.1 Strength and power in wizarding world

According to Merriam-Webster dictionary, power is explained as an ability of possession of control or influence over others. [57]

In a wizarding world, by power it is meant magical power, as well as an influential power. A wizard or witch is born with a certain amount of magical power, but without a strenuous training and studying it would be worthless. Every wizard and witch must visit a magical school, where his or her abilities are being developed. And, naturally, a power is not only about an ability to cast spells, but about the behaviour and capability to influence people around. Another important power this thesis cannot forget to mention is love. Power of love is the basic construct of the whole plot of the story, and it will be further analysed. This chapter also analyses the main plot in the context of power, especially the main conflict between Dumbledore and Voldemort, and the conflict between Godric Gryffindor and Salazar Slytherin as well.

3.1.1 The main plot of the story in the context of power

In the Harry Potter universe, people are divided into Wizards and Muggles. Wizards are people with magical abilities, Muggles are born without any. In other words, Muggles are just "ordinary" people. It may seem that wizards would have privileges and rule over Muggles, but wizards have rather decided to stay in secret. They even have a law called International Statute of Secrecy, instituted in 1689 in order to hide the existence of witches from witch hunters. The law was never annulled and its violation is punished by the strictest means.

Any wizard would overpower any muggle, anytime. Wizarding society has given up an opportunity to rule over muggles though. However, exceptions in forms of Dark Wizards with a desire to rule over the whole word are to be found throughout the story; Tom Marvollo Riddle, alias Lord Voldemort, and Gellert Grindewald.

Gellert Grindewald is considered the second most dangerous Dark Wizard of all times (his only superior is Lord Voldemort). Rowling first mentions Grindewald in the first novel, *The Sorcerer's Stone*, when Harry Potter finds his first ever chocolate frog card of Albus Dumbledore, which says: *"Considered by many the greatest wizard of modern times,*

---

[57] Power: Definition of Power by Merriam-Webster. *Merriam-Webster dictionary* [online]. [cit. 2019-10-30]. Dostupné z: https://www.merriam-webster.com/dictionary/power

Dumbledore is particularly famous for his defeat of the Dark Wizard Grindewald in 1945, for his discovery of the twelve uses of dragon's blood, and his work on alchemy with his partner, Nicolas Flamel. Professor Dumbledore enjoys chamber music and tenpin bowling." [58]

Grindewald's story is not told in detail until the *Deathly Hallows* came out. Here readers find out about Grindewald's expulsion from Durmstrang academy, due to twisted experiments with dark magic and near-fatal attacks on other students, and also about quite romantic friendship between young Dumbledore and young Grindewald. Grindewald's motto was "*For the Greater Good.*", by which he was defending his desire to rule over both wizards and muggles. The Dark Wizard was defeated by Dumbledore in an aforementioned epic battle in 1945.

Lord Voldemort appears in the wizarding world around 40 years later, and is way more powerful than Grindewald ever was. He is merciless, evil, and gifted with enormous magical power. Anyway, for Voldemort, power is more about dominance. *The one-who-must-not-be-named* made sure everyone feared to say his name out loud. His plan was to rule over the wizards, magical creatures and muggles, within a sick hierarchy, where muggles and muggle-born wizards would have been treated as non-human objects. Voldemort was defeated by Harry Potter in the seventh Harry Potter novel.

The both Dark Wizards along with Albus Dumbledore are men, and are three most powerful characters in the whole series. Voldemort and Grindewald are also the only characters that want to dominate others. In this regard, Rowling reinforces traditional standards of masculinity in a patriarchal society (men should be strong, powerful and superior to women). In the whole series, there is no female character pictured as magically powerful as either Dumbledore, Grindewald or Voldemort. The main conflict in the story is a conflict between Harry Potter and Voldemort, alongside with Dumbledore, who is actually a brain of the whole fight. There is an obvious duality of good and evil represented by Dumbledore and Voldemort, both men.

Another important conflict in the story that shapes the whole plot is the conflict between Godric Gryffindor and Salazar Slytherin, the two of the Hogwarts founders. The Hogwarts school of Witchcraft and Wizardry was founded by Godric Gryffindor, Rowena from Ravenclaw, Helga from Hufflepuff and Salazar Slytherin. The school is divided into four houses which are named after the founders, and each house requires certain abilities and characteristics from their students. One of the requirements of Salazar Slytherin was to accept students from magical

---

[58] ROWLING, J. K. *Harry Potter and the Sorcerer's stone*. New York: Listening Library, [2000]. S. 102. ISBN 978-1-5247-2125-1.

families only, meaning that muggle-born students (those who were born in a non-magical family) would not have an opportunity to attend the school at all. This was the reason Slytherin got into an argument with Godric Gryffindor, who, unlike Slytherin, appreciated bravery and boldness before "pure blood". They did not agree and Slytherin decided to leave the school. After many years, the whole Slytherin house still consists mostly of discriminating and egoistic individuals that do not loathe anything to achieve their goals. Hufflepuff and Ravenclaw do not seem to have a word in this conflict.

It can seem that Rowling enforces stereotypical gender roles by making the most powerful characters men, and by building the main conflicts between the male characters. Nevertheless, in the story, there is one more power that everything stands on and has to be mentioned – a power of love.

Adéla Hutarová analysis the aspect of love in the story and comes to conclusion that love plays the key role in the plot. Harry Potter survives the death curse as an infant only because his mother sacrifices her life for Harry's and provides him with a protection. The love means more than a magical power, which can be proved by a prophecy that was revealed in *The Order of the Phoenix*: ""*The one with the power to vanquish the Dark Lord approaches... born to those who have thrice defied him, born as the seventh month dies... and the Dark Lord will mark him as his equal, but he will have power the Dark Lord knows not... "*. The "power that Dark Lord knows not" is love. In the *Deathly Hallows*, Harry Potter decides to sacrifice himself in order to save his friends from a certain death. By doing so, he provides them with the same protection as his mother provided him with. Lord Voldemort suffers from total absence of love and ability to love, and strongly underestimates the power of love, which finally leads to his end. [59]

The incredible act of bravery of Lilly Potter, Harry's mother, stands behind the whole story. Even though the most magically powerful characters and the main plot protagonists are men, the story would have never happened without the love of the mothers. Let's not forget another two examples of mothers' bravery: Molly Weasley and Narcissa Malfoy. In the scene from *Deathly Hallows*, where Harry Potter sacrifices himself for his friends, Voldemort sends Narcissa Malfoy to check if Potter is really dead. She finds out that Potter is not dead, but the only thing she can think of is her own son, Draco.

---

[59] HUTAROVÁ, Adéla. *Genderová analýza románu Harry Potter a Fénixův řád*. Praha, 2015. s. 23. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Doc. PhDr. Blanka Knotková - Čapková, Ph.D.

"Hands, softer than he had been expecting, touched Harry's face, pulled back an eyelid, crept beneath his shirt, down to his chest, and felt his heart. He could hear the woman's fast breathing, her long hair tickled his face. He knew that she could feel the steady pounding of life against his ribs.

"Is Draco alive? Is he in the castle?"

The whisper was barely audible; her lips were an inch from his ear, her head bent so low that her long hair shielded his face from the onlookers.

"Yes," he breathed back.

He felt the hand on his chest contract; her nails pierced him. Then it was withdrawn. She had sat up.

"He is dead!" Narcissa Malfoy called to the watchers." [60]

Narcissa Malfoy tricks Voldemort into thinking that Harry is really dead, so she could come with him to the castle and see her son Draco again. Even though she knew Voldemort would instantly kill her if he found out she lied, her mother's love for Draco did not let her do anything else.

As far as Molly Weasley is concerned, she is another mother figure that saves the protagonist through the whole story. She is the first women to ever act warmly towards Harry and she is more mother to him than anyone else. Molly takes Harry repeatedly in her house without hesitation, cooks for him, does his laundry, and, the most importantly, encourages him and expresses love for him. She claims often that Harry is like an own son to her, and without her support, Harry Potter would not surely be able to do so much.

To conclude, Harry Potter is saved by mother's love more than just once. When considering the power relations and the distribution of magical power between male characters mostly, and feminine power of mothers' love that stands behind everything in the story, Rowling managed to balance the gender roles in context of power.

---

[60] ROWLING, J. K. *Harry Potter and the Deathly Hallows*. New York: Listening Library, [2007]. S. 726. ISBN 978-0-7393-6038-5.

3.2 The status of women in the story

3.2.1 Strong female characters

3.2.1.1 Hermione Granger

Hermione Granger is without doubt the most important female character of the whole series. She is the best friends with Harry Potter and Ron Weasley, she is the smartest witch of the whole class and can always be spotted with a book in her hands. Hermione is muggle-born, which means she was born in a non-magical family (her parents are dentists). She appears in all seven parts of the novel, and in her very first scene in the first book she already shows her "bossiness", by telling two stranger boys that they should change their clothes. Even though Harry and Ron think she is terrible at first, they quickly become best friends with her and Hermione develops into one of the protagonists. Hermione is characteristic with her extensive knowledge of magic and ability to use logic even in the most dangerous situations. She shines in every subject except broomstick flying and divination. Eventually she falls in love with Ron Weasley, to whom she gets married in the end.

Even though she is one of the protagonists and she moves with the whole plot, she seems to be in the shadow of the two other members of the main trio, Harry and Ron. It is Harry, who always decides about important moments, who reaps the rewards and becomes the "chosen one". And even when she is very important to Harry, Ron has always been a better and closer friend to Harry. From this point of view Hermione may seem as "the third" of the protagonists. Nevertheless, she does not feel jealous or overshadowed by Harry. This does not apply to Ron, who often feels jealous and inferior. In "*Gender analysis of Harry Potter and Order of Phoenix novel*", its author, Adéla Hutarová, interprets this difference between Hermione and Ron by two different approaches:

1. **Gender approach**. Hermione takes her inferior position as natural, because she has subconsciously accepted a patriarchal gender structure. Ron, on the other hand, does not want to reconcile with "being the second one", because it hurts his male ego.

2. **Approach based on characters' analysis**. Both Ron and Hermione have grown up in different environments, which had an impact on their character and temperament. Hermione is the only child, and she feels confident about herself. She is very successful in her studies and teachers often praise her, whereas Ron does not really excel in anything. He was born as a sixth son in a big family. He was never first at anything, and

never felt unique, that is why he feels bad when even his best friend outmatches him in everything. [61]

It is necessary to take characters' analysis approach into consideration, rather than the gender approach. Hermione's behaviour and attitudes do not stand on her gender identity only, as well as none of the other character's behaviour.

As the only true muggle-born from the main characters, Hermione does not only represent the group of women, but also muggle-born wizards (who are often discriminated as a group). She is also the strongest connection with a muggle world. She often works as a narrator – she explains things to readers, and also to other characters. Hermione is never afraid to stand up for her opinion, and to protect those who, in her opinion, need protection. To prove this argument, let's talk about her actions as an activist for house elf rights. In her fourth year in Hogwarts, Hermione has found out that around the whole Britain, there are thousands of house elves working without any pay and rights. Even though this situation with house elves is traditional for centuries, and nobody seems to care, Hermione is horrified and founds a *Society for the Promotion of Elfish Welfare*, or S.P.E.W. Even though the S.P.E.W. did not have much success in Hogwarts, Hermione never gave up the fight for elfish rights. According to an article on harrypotterfandom.com, after Hermione finished her education in Hogwarts, she found employment with the Ministry of Magic, furthering her cause for the better treatment of house-elves. [62]

Rowling gives Hermione strong feminine traits as well as the traditionally masculine ones. Hermione is logical and strongly ambitious, which is stereotypically considered as masculine traits, but she is also emotional, often shows fear, and is concerned about her looks. When readers first get to meet Hermione, Rowling describes her as a girl with *"lots of bushy brown hair and rather large front teeth"*. The character of Hermione obviously does not fit the classical conception of beauty and she often has to cope with bullying not only because of her looks, but also for her muggle-born origin. In the fourth year, Hermione's teeth are shrunk by Madam Pomfrey, and that is the moment she starts to take care of her appearance and her appearance gets better by every following year.

---

[61] HUTAROVÁ, Adéla. *Genderová analýza románu Harry Potter a Fénixův řád*. Praha, 2015. s. 33. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Doc. PhDr. Blanka Knotková - Čapková, Ph.D.

[62] *Hermione Granger* [online]. [cit. 2019-11-17]. Dostupné z: https://harrypotter.fandom.com/wiki/Hermione_Granger

The only true female friend of Hermione Granger is Ginny Weasley, and even this relationship developed only because Ginny is Ron's sister, and Hermione was more or less forced by circumstances to start talking with Ginny. Hermione judges most of the girls around for their emotionality, giggling and exaggerated effort to find a boyfriend.

> *As they recrossed the entrance hall with the rest of the Hogwarts students heading for the Great Hall, Harry saw Lee Jordan jump-ing up and down on the soles of his feet to get a better look at the back of Krum's head. Several sixth-year girls were frantically searching their pockets as they walked — "Oh I don't believe it. I haven't got a single quill on me —" "D'you think he'd sign my hat in lipstick?"*
> *"Really," Hermione said loftily as they passed the girls, now squabbling over the lipstick. [63]*

But even though Hermione judges other girls for being too emotional, she very often shows signs of fear and accumulated emotions herself. It seems that she prides on being the strong and the serious one outwardly, but it leads to her burying her real emotions inside, until they finally burst out. From this point of view, Hermione seems to be unconventional in terms of gender, because showing emotions right away is seen as feminine, and she does not do so.

In conclusion of Hermione's analysis, she cannot be marked as the typically feminine character. Even though she has some typical feminine attributes, she is strongly emancipated and contributes greatly to the gender balance of the story.

3.2.1.2 Minerva McGonagall

Minerva McGonagall, O.M., (First class)[64] is a half-blood witch of Scottish origin, a professor or Transfiguration in Hogwarts. She is the head of the Gryffindor house, even though the Sorting Hat took almost six minutes to decide if she belongs to either Gryffindor or Ravenclaw, because Minerva is both incredibly intelligent and brave. In Hogwarts, she is also a Deputy Headmistress.

During her studies in Hogwarts, she was already an outstanding student, who achieved the record results in O.W.L.s (Ordinary Wizarding Level), and N.E.W.T.s (Nastily Exhausting Wizarding Test). Minerva was also an excellent Quidditch player. After finishing her studies, she worked at the Department of Magical Law Enforcement for some time, before she finally returned to Hogwarts and became one of the best professors in school.

---

[63]ROWLING, J. K. *Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2010. S. 249. ISBN 978-1-4088-1280-8.

[64] The Order of Merlin is an award given to the greatest witches and wizards.

McGonagall is a feminist character without a doubt. The article on *Feminism in Harry Potter* analysis her behaviour and comes to the conclusion that every action she makes does not depend on a man in her life. She is not blinded by love or attraction, and she relies on herself only. Another thing that contributes to her feminism is the fact that she often acts protectively towards her students, even though she is strict. Minerva McGonagall does not have children of her own, and this is the way of showing her feminine protectiveness. [65]

> *'Potter,' she said in ringing tones, 'I will assist you to become an Auror if it is the last thing I do! If I have to coach you nightly, I will make sure you achieve the required results!'* [66]

Tatiana Tenreyro in *The Harry Potter series as a Feminist text* claims that professor McGonagall is a female character who has a chance to openly show and express her inner strength. McGonagall is described as *"a tall, black-haired witch in emerald-green robes with a very stern face"*, and Harry Potter's first impression was that she was not someone to cross. Tenreyro points out that Minerva was an independent a strong willed witch even before becoming a professor at Hogwarts, which is evident as during her first marriage, she kept her maiden name, to the strong dislike of pure-blood men who disapproved of her keeping her Muggle father's name. This act of rebellion against the patriarchal structure shows the true feminist in McGonagall, together with many other acts.[67]

Minerva McGonagall is held in a great respect by most of the students and staff at school. She is strict and does not tolerate any silliness or laziness, on the other hand she praises bravery, and loyalty towards friends. And even though she strongly holds by on following the rules, she is not afraid to break them when necessary. For example, in Chamber of Secrets, when Hermione is turned into the stone, she takes Harry and Ron to the infirmary to see her, though it is against the rules.

> *"This will be a bit of a shock," said Professor McGonagall in a surprisingly gentle voice as they approached the infirmary.*
>
> *"There has been another attack . . . another double attack." Harry's insides did a horrible somersault. Professor McGonagall pushed the door open and he and Ron entered. Madam Pomfrey was bending over a sixth-year girl with long, curly hair.*

---

[65] *Feminism in Harry Potter: Professor Minerva McGonagall* [online]. [cit. 2019-11-21]. Dostupné z: https://feminisminharrypotter.weebly.com/minerva-mcgonagall.html

[66] ROWLING, J. K. *Harry Potter and the Order of the Phoenix*. New York: Listening Library, [2003]. S. 586. ISBN 08-072-2029-9.

[67] TENREYRO, Tatiana. *Harry Potter and the Feminists: The Children's Series that Allows Girls to Have Realistic Role Models*. Baltimore, 2013. Essay. Goucher College.

Harry recognized her as the Ravenclaw they'd accidentally asked for directions to the Slytherin common room. And on the bed next to her was —

"Hermione!" Ron groaned. Hermione lay utterly still, her eyes open and glassy. "They were found near the library," said Professor McGonagall.

"I don't suppose either of you can explain this? It was on the floor next to the them...."[68]

An author of *Semiotic analysis of gender stereotypes in Harry Potter series*, Kateřina Černohorská, implies that men with a high social status, like Dumbledore of Fudge, do not feel embarrassed to ask her for favours they believe are under their dignity. For example, McGonagall must take care of the matters connected with students, such as sorting the new students into their houses while Dumbledore only gives his welcoming speech, providing students with special aids (like Time Turner), taking care of students' safety and in case of injury, assuring that the students will be healed. Černohorská states that the men in Harry Potter expect respect from women, but provide them with inferior tasks.[69]

However, Černohorská did not take several aspects of the story in consideration. Hogwarts were the one and only home for Minerva, same as for Harry Potter. She was always very loyal to the school and to Dumbledore especially, because at the beginning, he was an inspirational and amazing Transfiguration teacher for her, and later they become life-long friends. Dumbledore gave Minerva an education, a job, a home, and a shoulder to always cry on. Minerva was not doing anything, because it was expected from her as a woman, but because she felt loyal to school and had a great respect to Dumbledore. She would behave the same way even if she was a man.

In conclusion, Minerva McGonagall is a strong female character that may seem stern at first, but who most readers ultimately fall in love with. She does not fulfil stereotypical gender stereotypes, and always has courage to stand out.

---

[68]ROWLING, J. K. *Harry Potter and the Chamber of Secrets*. New York: Listening Library, [2000]. S. 257. ISBN 08-072-8194-8.

[69] ČERNOHORSKÁ, Kateřina. *Sémiotická analýza genderových stereotypů v knižní sérii Harry Potter*. Olomouc, 2017. s. 49. Magisterská diplomová práce. Univerzita Palackého v Olomouci. Vedoucí práce Mgr. Eva Chlumská.

3.2.2 Women as mothers and wives

3.2.2.1 Molly Weasley

Molly Weasley (née Prewett) is a pure-blood witch, a wife to Arthur Weasley, and a mother of seven children (six sons and one daughter). She is described as a short, slightly plump, and kindly looking red-haired woman.

The character of Molly Weasley is one of the most stereotypical characters in terms of gender in the story. The readers do not know much about her achieved education and years she spent in Hogwarts, only the fact that she met her husband Arthur in there, and that she once got back to the Gryffindor tower at four in the morning and was told off by the Fat Lady. Rowling has never mentioned if Molly Weasley was successful in her academic wizarding test, and if Molly has completed her N.E.W.T.s (the highest certificate Hogwarts can offer), or has settled with the O.W.L.s (the basic certificate). Even though she requires good grades from her children, she never mentions her own achieved education.

As far as a job of Molly Weasley is concerned, she does not really have any. After finishing her education in Hogwarts, she has probably given up any further education and became a full time stay-in-home mother. She is a matriarch of the Weasley house, and has everything under her control. Molly is incredibly nurturing and caring mother, who does not only take care of her own seven children, but of Harry Potter and Hermione Granger as well. There is always a kind atmosphere in her house, even though she can be really strict and is not afraid to shout.

> *"Beds empty! No note! Car gone - could have crashed - out of my mind with worry –*
> *did you care? - never, as long as I've lived - you wait until your father gets home, we*
> *never had trouble like this from Bill or Charlie or Percy -"* [70]

Molly Weasley's, daily routine consists mostly of cleaning the house, doing laundry, ironing and cooking. She is very controlling and has to know what is going on with every member of her family – for this purpose, she got a big wall clock with seven hands, each hand showing the location of one particular member of the family. It is understandable that Molly Weasley stays at home during summer holiday and Christmas, when the whole family of Weasleys plus Harry Potter and Hermione Granger is present, and so she wants to take care of all of them. On the other hand, Molly Weasley seems to be jobless for the whole year, and does not contribute to the family budget of Weasleys at all. This unfortunately gives Molly Weasley a pretty bad

---

[70] ROWLING, J. K. *Harry Potter and the Chamber of Secrets*. New York: Listening Library, [2000]. S. 29. ISBN 08-072-8194-8.

image in terms of emancipation, because it seems that she does not want to have a job, or a life of her own outside the family. Considering the fact that she usually uses magic to help her with the housework, it is at least strange to think about Molly Weasley and why she does not feel at least a minimal need to be a bit more emancipated. In the fifth novel, *The Order of Phoenix*, Molly becomes the active member of the Order, but her function seems to be limited to cooking and housekeeping only. She never goes on an important mission outside, such as Kingsley Shacklebolt or Nymphadora Tonks.

Regardless of how gender-stereotypical Mrs Weasley can seem, she is a strong witch, which readers find out in the seventh novel, *The Deathly Hallows*. During the final battle of Hogwarts, Molly Weasley kills one of the antagonists, Bellatrix Lestrange. When Bellatrix tries to curse Ginny, Molly's daughter, Molly instantly gets furious in order to protect her child, and starts a duel with Bellatrix. Only then readers observe that Molly is a strong witch, capable of a very difficult non-verbal magic, and even some of the dark magic spells.

> *"NOT MY DAUGHTER, YOU BITCH!" Mrs. Weasley threw off her cloak as she ran, freeing her arms.*
> *Bellatrix spun on the spot, roaring with laughter at the sight of her new challenger. "OUT OF MY WAY!" shouted Mrs. Weasley to the three girls, and with a swipe of her wand she began to duel. Harry watched with terror and elation as Molly Weasley's wand slashed and twirled, and Bellatrix Lestrange's smile faltered and became a snarl. Jets of light flew from both wands, the floor around the witches' feet became hot and cracked; both women were fighting to kill. "No!" Mrs. Weasley cried as a few students ran forward, trying to come to her aid. "Get back! Get back! She is mine!"* [71]

Molly Weasley has a very important role in the story. As mentioned before, she provides Harry Potter with home, food, and she is the strongest mother figure to Harry. The other characters feel warm, welcomed and being nurtured because of Molly. That is a very important aspect in the story, especially for Harry Potter, who had never experienced a true love of the family, until he met the Weasleys. Nevertheless, Molly Weasley is still one of the strongest gender-stereotypical characters in the whole story and enforces the stereotypical way of how society often sees women.

---

[71] ROWLING, J. K. *Harry Potter and the Deathly Hallows*. New York: Listening Library, [2007]. S. 736. ISBN 978-0-7393-6038-5.

3.2.2.2 Petunia Dursley

Petunia Dursley (née Evans) is Harry Potter's aunt – a sister of deceased Lilly Potter, a wife to Vernon Dursley and a mother of Dudley Dursley. She is a muggle, just like her husband and son. Petunia is described as a thin, blonde-haired woman with nearly twice the usual amount of neck and horse-like teeth.

After Harry Potter's parents were murdered, aunt Petunia became Harry's guardian, because she was the only living blood relative of Lilly Potter and only she could provide him with the continuous magical protection. Harry Potter had to spend his whole childhood with the family of Dursleys and these were definitely not happy years for him.

Petunia Dursley is without a doubt the most gender-stereotypical female of the whole Harry Potter series. Her and her husband's biggest fear is that they would be marked as "abnormal". She deeply hates magic and everything that is beyond ordinary. Ulrike Pesold, an author of *The Other in the School stories: A Phenomenom in British Children's Literature*, states that *"in the Dursley family we meet again the traditional nuclear family, in which Harry is seen as the intruder. Already on the first page, in the very first sentence, traditional family life is established as the norm: Mr and Mrs Dursley ...were proud to say that they were perfectly normal, thanks for asking."*

In this family, there is an obvious stereotypical distribution of gender roles. Vernon Dursley earns money, has a job, and Petunia is a caretaker and a housekeeper. [72]

Petunia's hatred for magic can be easily explained when looking back to her childhood. It is possible that Petunia had good relationships with her parents, but as soon as her sister Lilly has displayed special magical abilities, the Evans started to favour Lilly. Petunia desired to study in Hogwarts as well, but was kindly rejected by Dumbledore for not having any magical abilities. After this, Petunia got extremely jealous of Lilly, and started calling any magical person "a weirdo".

> "*I was the only one who saw her for what she was — a freak! But for my mother and father, oh no, it was Lily this and Lily that, they were proud of having a witch in the family!*" [73]

---

[72] PESOLD, Ulrike. *The other in the school stories: a phenomenon in British children's literature*. Boston: Brill-Rodopi, [2017]. s. 211. ISBN 978-9004341715.

[73] ROWLING, J. K. *Harry Potter and the Sorcerer's stone*. New York: Listening Library, [2000]. S. 44. ISBN 978-1-5247-2125-1.

- Petunia talking about her sister for the first time in front of Harry.

   "*That's where you're going! A special school for freaks. You and that Snape boy... weirdos, that's what you two are. It's good that you're being separated from normal people. It's for our safety.*" [74]

- Petunia talking to her sister when she was about to leave to Hogwarts for the first time.

Even though the behaviour of Petunia Dursley is explained, she is still viewed as a negative and gender-stereotypical character. Petunia is supposed to represent an evil stepmother that is typical in many fairytales, but only in a relation to Harry, for who she feels nothing but hatred and rancour. Towards her own son, Dudley, she is the sweetest person in the world, and spoils him immensely, which of course shapes Dudley's character in a negative way. In the relationship with her husband, Petunia automatically behaves as the inferior one, which can be explained by her immense desire to have everything "normal" in her life, including the stereotypical (Petunia would surely say 'traditional') distribution of gender roles. Unlike Molly Weasley, who is dominant regardless the fact that she is not the breadwinner of the house, Petunia allows her husband to decide for her, and to make her feel inferior.

   'But what should we do, Vernon? Should we write back? Tell them we don't want –' Harry could see Uncle Vernon's shiny black shoes pacing up and down the kitchen. 'No,' he said finally. 'No, we'll ignore it. If they don't get an answer ... yes, that's best ... we won't do anything ...' 'But –' 'I'm not having one in the house, Petunia! Didn't we swear when we took him in we'd stamp out that dangerous nonsense!'[75]

In conclusion, Petunia Dursley is an example of a character that presents almost all negative attributes that are commonly linked with women – jealousy, hatred, inferiority, inaptitude to have an own opinion and more. Though she has an important protective role in the story (Harry Potter cannot be harmed when living with aunt Petunia), most of the readers can't help to feel nothing but aversion towards this character.

3.2.2.3 Narcissa Malfoy

Narcissa Malfoy (née Black) is a wife of Lucius Malfoy and mother of Draco Malfoy, an English pure-blood witch with blonde hair and pale skin. She was born to the aristocratic house of Black, and from a young age she was taught the importance of a blood purity, so, together

---

[74] ROWLING, J. K. *Harry Potter and the Deathly Hallows*. New York: Listening Library, [2007]. S. 559. ISBN 978-0-7393-6038-5.
[75] ROWLING, J. K. *Harry Potter and the Sorcerer's stone*. New York: Listening Library, [2000]. S. 31. ISBN 978-1-5247-2125-1.

with the whole family of Malfoy, she is one of the most prejudicial and discriminating characters of the whole series.

The character of Narcissa Malfoy has many similarities with the character of Bellatrix Lestrange, says an author of *Feminist Literary Criticism and Black Sisters*. Bellatrix and Narcissa are sisters, they both married the wealthy, pure-blood wizards, and they are both dominated by the male figures in their lives. However, the main difference between them is that Bella's devotion to Lord Voldemort is of a fanatic nature, and Cissa seems to keep her mind clear, and is still able to put the interests of her family and herself first. As far as a relationship between Narcissa and Lucius Malfoy is concerned, it seems to be Cissa, who "wears the pants". Even though the family of Malfoy is strongly traditionalistic and Lucius likes to show his superiority publicly, it is not him who has the last word in arguments and important decisions. To prove this, let's think about the situation in which Draco Malfoy talks about his father planning to send him for studies to Durmstrang, yet his mother did not agree to send him to school that is so far away from home (Durmstrang is located in eastern Europe), and he went to Hogwarts instead. Durmstrang is a school that accepts only pure-blood and half-blood students, which must have been incredibly important for both Lucius and Narcissa, due to their stance on blood tolerance. However, Narcissa somehow persuaded Lucius that it is important to have Draco close. It can be easily assumed that Narcissa knows very well, how to achieve her goals in marriage. [76]

Narcissa's biggest priority is her son, Draco. Her love for Draco is so immense, that she is willing to sacrifice everything and manipulate others to protect him. She often uses her feminity to get what she wants, as can be analysed from the situation, where she manipulated Severus Snape into making an Unbreakable Vow (he made an oath to protect Draco).

> *"Severus," she whispered, tears sliding down her pale cheeks. "My son...my only son..."*
> *"Draco should be proud," said Bellatrix indifferently. "The Dark Lord is granting him a great honour. And I will say this for Draco: I can see he isn't shrinking away from his duty he seems glad of a chance to prove himself, excited at the prospect —" Narcissa began to cry in earnest, gazing beseechingly all the while at Snape.*

---

[76] *Feminist Literary Criticism and Black Sisters* [online]. [cit. 2019-11-26]. Dostupné z: https://hp-essays.livejournal.com/153732.html

"That's because he is sixteen and has no idea what lies in store! Why, Severus? Why my son? It is too dangerous! This is vengeance for Lucius's mistake, I know it!"

Snape said nothing. He looked away from the sight of her tears as though they were indecent, but he could not pretend not to hear her.

"That's why he's chosen Draco, isn't it?" she persisted. "To punish Lucius?"

"If Draco succeeds," said Snape, still looking away from her, "he will be honoured above all others."

"But he won't succeed!" sobbed Narcissa. "How can he, when the Dark Lord himself —?"

Bellatrix gasped; Narcissa seemed to lose her nerve.

"I only meant...that nobody has yet succeeded...Severus...please...You are, you have always been, Draco's favourite teacher...You are Lucius's old friend...I beg you...You are the Dark Lord's favourite, his most trusted advisor...Will you speak to him, persuade him —?"

From this example it is clear that the character of Narcissa Malfoy is clever and tricky. Even though she is a loyal servant of Lord Voldemort, she manages to keep her mind clear and her family is still a priority. She is not a stereotypical kind of inferior and frightened female character and she can be considered an example of a strong woman who would risk her own life to protect her loved ones.

3.2.3 Women as negative characters

3.2.3.1 Bellatrix Lestrange

Bellatrix Lestrange is one of the most malevolent characters in the whole story. She is the most devoted Death Eater, the servant of Lord Voldemort and a multiple murderer. Bellatrix loves to torture the innocent, and to cause as much pain as possible.

The author of *Feminist Literary Criticism and the Black Sisters* analysis Bellatrix's relationship with Lord Voldemort and her family. In the presence of Lord Voldemort, Bellatrix cowers, and shows an ultimate devotion for him. Every thought that Bellatrix has, comes from her belief in the Dark Lord. From her youngest age, she was thought the importance of the blood stance, and how it's expected from her to marry a wealthy, pure-blood wizard and continue to fight for the dominance of the pure-blood wizards. She has decided to follow the rules of her house. Bellatrix was raised the same way as her two sisters – Narcissa and Andromeda, but they both managed

to keep their sanity. Narcissa is openly on the side of Lord Voldemort, but she is still in control and is able to manipulate others in order to get what she wants. Andromeda managed to unchain from the house of Black completely and married a muggle-born wizard, for which she was later disinherited from the house of Black. In the end, it is Bellatrix, who, however vicious and powerful, is the one who lacks any free will of her own. [77]

Hutarová states that Bellatrix's uncontrollable desire for satisfying Lord Voldemort's orders can be resembled to a desire of satisfying his sexual needs, which is connected with his male dominance. It is possible that the fanaticism of Bellatrix is so deeply rooted, that it touches her most inner biological sexual instinct, therefore she can really feel the urge to please the Voldemort sexually. The character of Bellatrix is full of contrast – she loves the violence, which is untypical for women, but she has no free will, and she is emotionally dependent on Lord Voldemort, which is considered stereotypical for women. Nevertheless, during her whole life, she is dominated by the male figures, which shows her as a weak, stereotypical character. [78]

3.2.3.2 Dolores Umbridge

The character of Dolores Umbridge has only a small role in the story – she appears only during the fifth novel, *The Order of the Phoenix*, but she still left an incredible impression on the Harry Potter fans. The author of an article *Strong Female Characters: Dolores Umbridge*, with a nickname Jo Writes Stuff, claims that *"The character is universally renowned for her nastiness, so much so that Stephen King himself described her as the greatest make-believe villain to come along since Hannibal Lecter".* [79]

As well as Bellatrix Lestrange, Dolores Umbridge lacks the traditional feminine characteristics, such as nurture and empathy. But while Bellatrix is vicious openly, Dolores is sneaky and pretends to be a caring, empathic teacher.

> *"The Ministry of Magic guarantees that you are not in danger from any Dark wizard. If you are still worried, by all means come and see me outside class hours. If someone is*

---

[77] Feminist Literary Criticism and the Black Sisters. In: *LiveJournal* [online]. [cit. 2019-11-28]. Dostupné z: https://hp-essays.livejournal.com/153732.html

[78] HUTAROVÁ, Adéla. *Genderová analýza románu Harry Potter a Fénixův řád*. Praha, 2015. s. 44. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Doc. PhDr. Blanka Knotková - Čapková, Ph.D.

[79] *Strong Female Characters: Dolores Umbridge* [online]. 2017 [cit. 2019-11-30]. Dostupné z: https://jowritesstuff.wordpress.com/2015/10/10/strong-female-characters-dolores-umbridge/https://jowritesstuff.wordpress.com/2015/10/10/strong-female-characters-dolores-umbridge/

alarming you with fibs about reborn Dark wizards, I would like to hear about it. I am here to help. I am your friend."[80]

Another similarity of Dolores and Bellatrix Lestrange is that they both love violence, by which they represent masculine traits rather than the feminine ones, says Rebecca Lundhall in *Evil Women in Harry Potter*. However, Lundhall argues that Umbridge is passively aggressive, unlike Lestrange, who causes the pain actively. Dolores forces students to carve messages into their own skin, while having a wide smile on her face and having a cup of tea. [81]

Lundhall believes that "Lestrange and Umbridge are not only already in a position of power, but greedy for more power". However, she does not consider the fact, that Bellatrix does not want the power for herself, but for Voldemort, whereas Dolores desires the power for her own pleasure. Even though she is reportedly controlled by Cornellius Fudge, the Minister of Magic, and she claims to do everything "for the good of the Ministry", she finds almost psychopathic pleasure in causing pain to others. While Bellatrix's intentions are absolutely clear (she does everything in order to please her master, Lord Voldemort), Dolores is evil without any apparent reason. She is not a Death Eater and does not openly stand on the "dark side" of the story, yet she maintains the status of one of the most malicious characters. It is probable that she got a job in the Ministry of Magic only to relieve her sadistic urge to cause pain.

Umbridge is described as "*squat, with short, curly, mouse-brown hair in which she had placed a horrible pink Alice band that matched the fluffy pink cardigan she wore over her robes*", with a "*pallid, toadlike face and a pair of prominent, pouchy eyes*". The office of Dolores Umbridge is "*draped in lacy covers and cloths, and several vases of dried flowers stand on doilies around the room. One wall houses a collection of ornamental plates, each decorated with a large technicolour kitten wearing a different bow around its neck.*" It is interesting that a character as wicked as Umbridge tries to appear so feminine, even if she obviously lacks any positive feminine personal traits. It was probably Rowling's intention to enforce the impression of the character with using such a strong contrast between the external appearance and the personal traits, similarly as with the character of Hagrid. A half-giant Rubeus Hagrid looks terrifying,

---

[80] ROWLING, J. K. *Harry Potter and the Order of the Phoenix*. London: Bloomsbury, 2015. s. 221. ISBN 978-1-4088-6837-9.

[81] LUNDHALL, Rebecca. *Evil Women in Harry Potter: Breaking Gender Expectations and Representations of Evil*. Sweden, 2017. s. 7. Bachelor's Thesis. Umea Universitet.

but he is one the softest, kindest and loving characters. Dolores Umbridge wears pink and look harmless, but inside she is mean and sadistic.

It is questionable whether the character of Dolores Umbridge is stereotypical in terms of gender roles. She does not seem to be dominated by any male figure, makes her own decisions, and has character traits that are rather unconventional for women. On the other hand, she definitely tries to appear feminine. Readers do not have enough information to understand the character of Dolores Umbridge completely, which seems to be J.K. Rowling's intention.

3.3 The status of men in the story

3.3.1 Strong male characters

3.3.1.1 Harry Potter

The main protagonist of the story, Harry James Potter, was born on 31st July 1980 in Godric's Hollow, England. He was the only child of Lilly and James Potter, until they were murdered by Lord Voldemort, the main antagonist of the story. Until Harry's eleventh birthday, he was forced to live with his aunt, uncle and a terrible cousin, and he had no idea about the wizarding world, but then he learned he was a wizard and began attending Hogwarts in 1991. Sorted into the Gryffindor house, he became best friends with Ronald Weasley and Hermione Granger, and surely managed to achieve a lot during his seven years in Hogwarts – he saved a Sorcerer's stone, killed a basilisk, freed an innocent man from death, attended Triwizard Tournament, found a Dumbledore's Army, destroyed seven Horcruxes and finally defeated Lord Voldemort and ended a magical war.

Even though Harry Potter has achieved a lot, it was not easy at all. First of all, his childhood with the family of Dursley was extremely hard and abusive. It is actually surprising, how "normal" Harry Potter turns out, considering the amount of emotional abuse he had to cope with as a child. The character of Harry Potter is humble, kind and brave, and do not seem to be seriously affected by his childhood trauma.

In terms of gender, Harry's character is quite masculine and dominant, but he is also extremely protective, which is usually attributed to women. Kateřina Černohorská analysis Potter's attitude to females, and comes to conclusion that Harry is on the one hand chivalrous (example 1), but he finds it hard to react properly to women expressing emotions (example 2), which can

be understood as Harry's stereotypical view of gender roles and (a.k.a. bias that only women cry). [82]

Example 1:

> *"He's g-g-gone! Disapparated!" She threw herself into a chair, curled up, and started to cry. Harry felt dazed. He stooped, picked up the Horcrux, and placed it around his own neck. He dragged blankets off Ron's bunk and threw them over Hermione.* [83]

Example 2:

> *The instant they arrived, Hermione dropped Harry's hand and walked away from him, finally sitting down on a large rock, her face on her knees, shaking with what he knew were sobs. He watched her, supposing that he ought to go and comfort her, but something kept him rooted to the spot.*[84]

Even though Harry Potter might have issues when dealing with emotions of women, he often shows he is a family type. In the Mirror of Erised, a mirror that shows one's deepest desire, he sees himself surrounded by the family that he never had. In *Deathly Hallows*, when Remus Lupin offers help with destroying the Horcruxes and leaving his pregnant wife behind, Harry gets angry on him, as he thinks Remus is being a coward, wanting to chase his heroic dreams and abandon his family. This can be interpreted as brave and protective – Harry cannot stand any injustice, especially not for children who would have to live without parents, like him.

To conclude the main character of the whole series, Harry Potter disposes of both masculine and feminine characteristic traits. He is brave, he always speaks his mind and opinion, he can be considered an archetype of a classical male hero. On the other hand, he is also gentle and protective, and that makes him a character that is nicely balanced in terms of gender roles.

3.3.1.2 Albus Dumbledore

Professor Albus Percival Wulfric Brian Dumbledore, O.M. (First Class), Grand Sorc., D. Wiz., X.J. (sorc.), S. of Mag. Q., was one of the powerful wizards of all times, the Headmaster of Hogwarts, and a close friend to Harry Potter. Rowling describes him as *"tall, thin, and very old, judging by the solver of his hair and beard, which were both long enough to tuck into his*

---

[82] ČERNOHORSKÁ, Kateřina. *Sémiotická analýza genderových stereotypů v knižní sérii Harry Potter*. Olomouc, 2017. s. 73. Magisterská diplomová práce. Univerzita Palackého v Olomouci. Vedoucí práce Mgr. Eva Chlumská.
[83] ROWLING, J. K. *Harry Potter and the Deathly Hallows*. New York: Listening Library, [2007]. S. 310. ISBN 978-0-7393-6038-5.
[84] Ibid. S. 313.

belt. He was wearing long robes, a purple cloak that swept the ground, and high heeled, buckled boots. His blue eyes were light, bright, and sparkling behind half-moon spectacles and his nose was very long and crooked, as though it had been broken at least twice." [85] At first, Dumbledore seems like a flawless wise old man, but as the story continues, readers find out about Dumbledore's complicated past, troubles with family and even attempts of dark magic.

The character of Albus Dumbledore is an archetypical character of a wise, old man, that can be found throughout many pieces of literature. He was one of the father figures to the protagonist, Harry Potter, and always gave him a nice advice and a protection.

> *"A powerful emotion had risen in Harry's chest at the sight of Dumbledore, a fortified, hopeful feeling like that which phoenix song gave him."[86]*

For the brief periods of the story, Dumbledore can seem as the manipulative and selfish person, who does not hesitate to sacrifice a lot to achieve his goals. The first case is when readers find out about Dumbledore's complicated family history and his sister Ariana. Ariana was once attacked by Muggle boys and after that accident she could not control her magic anymore and needed a constant care. Albus then became her guardian, but despite this important role, he still wanted to travel across the Europe with his friend Grindewald. Albus's brother Aberforth confronted them both for chasing their dreams, while they should be taking care of Ariana, which lead to the fight, in which Ariana died accidentally, after being hit by a death curse. Even though Albus Dumbledore has regretted this moment ever since, it cannot be forgotten that he put his own glory before his family.

The other moment of Dumbledore being manipulative is the moment when readers find out about Dumbledore's plan to defeat Lord Voldemort, and letting Harry Potter die along the way, because they both must die. At first, it can be interpreted as ruthless, but in the end, it shows that Dumbledore knew all along, that when Harry finds out about this plan, he will sacrifice himself willingly, and he will survive. So, Dumbledore's methods can be seen as unconventional, but no one can argue they are not brilliant.

To conclude, Dumbledore is a dominant, male figure, who has inner issues with temptation, but always has the good intentions. He can be marked as a stereotypical male figure, because of his

---

[85] ROWLING, J. K. *Harry Potter and the Sorcerer's stone*. New York: Listening Library, [2000]. S. 8. ISBN 978-1-5247-2125-1.

[86] ROWLING, J. K. *Harry Potter and the Order of the Phoenix*. New York: Listening Library, [2003]. S. 128. ISBN 08-072-2029-9.

dominance, the desire for power, and the father-like behaviour, but definitely not in a negative way, because he is still one of the most positive characters.

3.3.2 Men as husbands and fathers

3.3.2.1 Arthur Weasley

Arthur Weasley is father of Harry's best friend, Ron Weasley, and another six children, an employee of Ministry of Magic, and a member of Order of the Phoenix. Arthur was a head of the Misuse of Muggle Artefacts Office, and later he was promoted to a head of the Office for the Detection and Confiscation of Counterfeit Defensive Spells and Protective Objects.

Arthur Weasley does not have a specifically important role in the storyline, but he is one of the father figures to Harry Potter, and the breadwinner of the Weasley family, which is his most important role in life – to be a father and husband.

The family of Weasleys is one the most gender-stereotypical families in the story. Arthur has a classic husband gender role – he "brings home the bacon", while his wife Molly is a housekeeper and a caretaker. Molly Weasley does not have any job, and that is why the family of Weasleys is very poor. Arthur react sensitively to any questions or implications to his family's financial situation. This can be interpreted as Arthur having his male ego hurt when someone implies he cannot take care of his family financially.

This character is very honest, chivalrous and protective, as well as strongly hospitable. He believes that every person, wizard or not, deserves a decent treatment. He is not very strict, but he is well respected by his children. A reader can say that that he is a little bit "henpecked", because he lets his wife chid him often, but it is only to the point when he fights back and speaks his mind.

In terms of the family, the character of Arthur Weasley represent the classical distribution of gender roles. However, in the house of Weasleys, it is Molly who seems to be dominant. Arthur Weasley does not desire a power or influence, he only wants to take care of his family and make the world a better place. This combination of traits makes him one of the most lovable characters of the whole story.

3.3.2.2 Vernon Dursley

There is not much that readers can find out about the character of Vernon Dursley. He is Harry's uncle by marriage, husband of Petunia Dursley and a father of Dudley Dursley. He strongly dislikes magic and anything that is connected with it, including Harry.

Vernon Dursley can be analysed as one of the most gender-stereotypical characters. *"Because of their existence in a non-magical, and therefore patriarchal society, the Dursleys are stereotypically gendered. Vernon Dursley is a big, beefy man with hardly any neck, and is the director of a drill-making company. This job has violent connotation, which escalates his patriarchal, abusive personality in his home."*, says Delaney Bullinger in *Witches, Bitches and the Patriarchy*. Bullinger claims that Vernon's stressful job, where he yells at people, enforces his dictatorial nature. Vernon abuses Harry by locking him in a cupboard under the stairs and starving him. *"Vernon refuses to accept Harry into his family because he displays subversive behaviour, which Vernon feels will reflect poorly on the family's reputation."* [87]

In comparison with Arthur Weasley, the character of Vernon Dursley makes rather a negative impression on readers. While Arthur is willing to accept everyone irrespective of their origin, Vernon Dursley is strongly discriminative towards everything he considers "abnormal". Vernon's hatred for Harry is strongly in contrast with Vernon's infinite love for his own son Dudley. Both Vernon and Petunia spoil Dudley immensely, shaping him into the same discriminative and bourgeois individual as themselves.

At home, Vernon is dominant and decides about everything his family does. He also gets angry very easily, which is another stereotypical masculine trait. It is possible that Vernon Dursley feels the pressure of "public competition between men" that Havelková talks about in her article, and relieves the pressure by his outbursts of rage. [88]

3.3.3 Men as negative characters

3.3.3.1 Lord Voldemort

Tom Riddle, Lord Voldemort, You-Know-Who, He-Who-Must-Not-Be-Named, The Dark Lord. The main antagonist of the story is known by several different names. He was one of the most powerful and dangerous dark wizards ever. Tom Riddle was the only child of Tom Riddle and Meropa Riddle, conceived under the effect of a love potion. This fact can be an explanation of Voldemort's inability to love, because the magic of love potion is dangerous and unpredictable.

---

[87] BULLINGER, Delaney. *Witches, Bitches and the Patriarchy: Gender and Power in the Harry Potter series*. McMinnville, USA, 2015. s. 8. Bachelor's thesis. Linfield College.
[88] HAVELKOVÁ, Hana. *Transformace, která nikdy nezačala: ženy v české vědě* [online]. [cit. 2019-10-15]. Dostupné z: http://www.veda.cz/article.do?articleId=22767

Voldemort's most significant characteristics are the desire for power, aforementioned inability to love and determination to do anything to achieve his goals. From this point of view, the character of Voldemort can be marked as rather stereotypically masculine. He does not have any typical feminine character traits, such as empathy, emotionality, or indecision. He does not actually show any emotions at all, besides anger and malevolent laugh sometimes. His lack of humanity actually almost makes him almost "genderless". Voldemort is just a representation of pure evil, that has nothing to do with his gender.

If it is necessary to mark if the character of Lord Voldemort represent the stereotypical gender roles, the answer would probably be yes. As the arch-villain of the story, he represents the desire for power and control, and the stubbornness, which are the character traits stereotypically attributed to men. However, it was not Rowling's intention to show such male attributes in Lord Voldemort. Voldemort's lack of humanity makes him difficult to analyse in terms of gender roles.

4 Conclusion

The main goal and purpose of this thesis was to prove that the world in Harry Potter is balanced in terms of gender roles and gender stereotypes. The thesis has some weaknesses, such as that there was not enough time to analyse more characters, or analyse the chosen characters more in detail. However, the thesis did manage to answer the research questions and helped improving my critical thinking skills in analysing literature.

The theoretical part of this thesis explains basic theories concerning gender. The first part clarifies the difference between sex and gender, masculine and feminine and argues about gender stereotypes. What is the difference between sex and gender? Sex refers to biological and genetic difference between males and females, whereas gender is a social construct, which says that features and behaviour connected to picture of man and woman are formed by culture and society. How society sees and treats men and women? Distribution of the traditional gender roles in patriarchal society is usually seen this way – men are rational, strong, protective and decisive, women are emotional, irrational, weak, nurturing and submissive. In the society, there is an established gender structure, by which it is mostly males who profit. As far as gender stereotypes are concerned, gender stereotypes are generalized beliefs and attitudes about masculinity and femininity. The most common gender stereotypes get on with the aforementioned distribution traditional gender roles of patriarchal society. The roots of gender stereotypes can be found in the Victorian era, when men were forced to work outside the home to earn money, and women were left home to take care of the house and children.

There are three levels of the negative perception of a certain group – Stereotyping, Prejudice and Discrimination. Discrimination based on sex or gender is called a sexism, and most often it is aimed towards women. From historical point of view, women had a bad social status in medieval times, and even today they have it in some parts of the world.

Further, this thesis analysis Sex and Gender in Children's stories and in Harry Potter in general. Literature helps forming children's values and opinions from the earliest stages of life, including shaping their view of their own gender identity. In most children's book, males appear to be dominant and females to be inferior. There are several children's book that address a gender roles issue, for example *Pinkalicious* and *The Only Boy in Ballet Class*. There are some gender stereotypes that can be found in Harry Potter series, but the Harry Potter universe is not gender-stereotypical in general.

Do the *Harry Potter* books build gender stereotypes by uneven distribution of power between witches and wizards? The analytical part of this thesis argues about the main plot of the story in the context of power, and comes to conclusion that even though the main protagonists who make the storyline are men, there is an important aspect of power of feminine motherly love, that everything stands on, and therefore the story is balanced in terms of gender and does not build gender stereotypes. Are gender roles distributed according to magical power or stereotypically? Gender roles in the story are not distributed neither according to magical power or stereotypically.

Do the Harry Potter books show the gender inequality? There are many strong female characters as well as the strong male characters in the story. There are also both female and male characters that are strongly gender-stereotypical. In the Harry Potter universe, almost none of the characters has exclusively feminine or masculine attributes, and does not perform exclusively masculine or feminine gender roles. J. K. Rowling managed to create a universe, that is balanced in terms of gender roles and does not show a gender inequality.

Bibliography

Primary sources

ROWLING, J. K. *Harry Potter and the Sorcerer's stone*. New York: Listening Library, [2000]. ISBN 978-1-5247-2125-1.

ROWLING, J. K. *Harry Potter and the Chamber of Secrets*. New York: Listening Library, [2000]. ISBN 08-072-8194-8.

ROWLING, J. K. *Harry Potter and the Prisoner of Azkaban*. London: Bloomsbury, 1999. ISBN 07-475-4215-5.

ROWLING, J. K. *Harry Potter and the Goblet of Fire*. London: Bloomsbury, 2010. ISBN 978-1-4088-1280-8.

ROWLING, J. K. *Harry Potter and the Order of the Phoenix*. New York: Listening Library, [2003]. ISBN 08-072-2029-9.

ROWLING, J. K. *Harry Potter and the Half-blood Prince*. New York: Listening Library, [2005]. ISBN 03-072-8365-8.

ROWLING, J. K. *Harry Potter and the Deathly Hallows*. New York: Listening Library, [2007]. ISBN 978-0-7393-6038-5.

Secondary sources

BOUKALOVÁ, Kateřina. *Genderové stereotypy v pohádce O Popelce*. Liberec, 2015. Bakalářská práce. Technická Univerzita v Liberci. Vedoucí práce PhDr. Lenka Václavíková Helšusová, Ph.D.

BRANNON, Linda. *Gender: psychological perspectives*. Seventh edition. New York, 2017. ISBN 978-1138182349.

BROWNELL, A. et al. *The mirror of Erised: seeing a better world through Harry Potter and critical theory*. 1. 2017.

BRUGEILLES, Carole, Isabelle CROMER a Sylvie CROMER. Male and Female Characters in Illustrated Children's Books: How children's literature contributes to the construction of gender. *Population (English edition)*. 2002, **57**(2).

BULLINGER, Delaney. *Witches, Bitches and the Patriarchy: Gender and Power in the Harry Potter series*. McMinnville, USA, 2015. Bachelor's thesis. Linfield College.

CONNELL, Raewyn. *Gender*. Malden, MA: Blackwell Publishers, 2002. ISBN 978-0745627168.

ČERNOHORSKÁ, Kateřina. *Sémiotická analýza genderových stereotypů v knižní sérii Harry Potter*. Olomouc, 2017. Magisterská diplomová práce. Univerzita Palackého v Olomouci. Vedoucí práce Mgr. Eva Chlumská.

DE BEAUVOIR, SIMONE. *Second sex*. 1. Vintage Books, 2011, 832 s. ISBN 978-0307277787.

HUTAROVÁ, Adéla. *Genderová analýza románu Harry Potter a Fénixův řád*. Praha, 2015. Bakalářská práce. Univerzita Karlova v Praze. Vedoucí práce Doc. PhDr. Blanka Knotková - Čapkoví, Ph.D.

KERÄNEN, Tiina-Maria. *The Mothers of Harry Potter*. Vaasa, 2014, 65 s. Master's Thesis. University of Vaasa, Faculty of Philisophy, English Studies.

KOZEL, Martin. *Genderové sterotypy a jejich vliv na současnou společnost*. Olomouc, 2017. Bakalářská práce. Univerzita Palackého v Olomouci. Vedoucí práce Mgr. Tomáš Hubálek, Ph.D.

LUNDHALL, Rebecca. *Evil Women in Harry Potter: Breaking Gender Expectations and Representations of Evil*. Sweden, 2017. Bachelor's Thesis. Umea Universitet.

MIKULAN, Krunoslav. Harry Potter through the focus of feminist literary theory: Examples of (Un)Founded Criticism. *The Journal of International Social Research*. 2009, **2**(9). ISSN 1307_9581.

OAKLEY, Ann. *Pohlaví, gender a společnost*. Praha: Portál, 2000. ISBN 80-717-8403-6.

PESOLD, Ulrike. *The other in the school stories: a phenomenon in British children's literature*. Boston: Brill-Rodopi, [2017]. ISBN 978-9004341715.

RENZETTI, Claire M., Daniel J. CURRAN a Shana L. MAIER. *Women, men, and society*. 6th ed. Boston: Pearson, c2012. ISBN 978-0205459599.

TENREYRO, Tatiana. *Harry Potter and the Feminists: The Children's Series that Allows Girls to Have Realistic Role Models*. Baltimore, 2013. Essay. Goucher College.

TSATSA, FILIPPA. *Gender Roles in Harry Potter: Stereotypical or Uncoventional?*. Göteborg, 2013. Master's thesis. Göteborgs Universitet.

TSAO, Ya-Lun. Gender issues in young children's literature. *Reading Improvement*. 2008, **45**(3).

TYSON, Lois. *Critical theory today: a user-friendly guide*. 2nd ed. New York: Routledge, c2006. ISBN 978-0415974103.

VALCHÁŘOVÁ, Lenka. *Genderové role*. Olomouc, 2010. Diplomová práce. Univerzita Palackého v Olomouci. Vedoucí práce Mgr. Michaela Pugnerová, Ph.D.

Online sources

CLINE, Austin. *Harry Potter and Women: Are Women Treated Equally in Harry Potter Series?* [online]. In: . [cit. 2019-10-29].

FairyTales and Gender Stereotypes [online]. [cit. 2019-10-28]. Dostupné z: https://www.huffpost.com/entry/fairy-tales-and-gender

Feminism in Harry Potter: Professor Minerva McGonagall [online]. [cit. 2019-11-21]. Dostupné z: https://feminisminharrypotter.weebly.com/minerva-mcgonagall.html

Feminist Literary Criticism and Black Sisters [online]. [cit. 2019-11-26]. Dostupné z: https://hp-essays.livejournal.com/153732.html

From welfare to one of the world's wealthiest women: The incredible rags-to-riches story of J.K. Rowling [online]. [cit. 2019-10-03]. Dostupné z: https://www.businessinsider.com/the-rags-to-riches-story-of-jk-rowling-2015-5

Gender, hůlky a košťata: Jsou čarodějky stejně schopné jako kouzelníci? [online]. 2017 [cit. 2019-10-29]. Dostupné z: https://wave.rozhlas.cz/gender-hulky-a-kostata-jsou-carodejky-stejne-schopne-jako-kouzelnici-5962448

HAVELKOVÁ, Hana. *Transformace, která nikdy nezačala: ženy v české vědě* [online]. [cit. 2019-10-15]. Dostupné z: http://www.veda.cz/article.do?articleId=22767

HEINSZ, Joshua. *Contemporary Gender Roles in Children's Literature* [online]. [cit. 2019-10-29]. Dostupné z: https://www.nrm.org/2013/04/contemporary-gender-roles-in-childrens-literature-by-joshua-heinsz/

Hermione Granger [online]. [cit. 2019-11-17]. Dostupné z: https://harrypotter.fandom.com/wiki/Hermione_Granger

J. K. Rowling [online]. [cit. 2019-10-07]. Dostupné z: https://www.biography.com/writer/jk-rowling

MuggleMarch: J. K. Rowling writes realistic novel for adults [online]. [cit. 2019-10-04]. Dostupné z: https://www.newyorker.com/magazine/2012/10/01/mugglemarch?currentPage=all

Power: Definition of Power by Merriam-Webster. *Merriam-Webster dictionary* [online]. [cit. 2019-10-30]. Dostupné z: https://www.merriam-webster.com/dictionary/power

Sex and Gender: What's the Difference? [online]. [cit. 2019-10-10]. Dostupné z: https://www.medicalnewstoday.com/articles/232363.php

Strong Female Characters: Dolores Umbridge [online]. 2017 [cit. 2019-11-30]. Dostupné z: https://jowritesstuff.wordpress.com/2015/10/10/strong-female-characters-dolores-umbridge/https://jowritesstuff.wordpress.com/2015/10/10/strong-female-characters-dolores-umbridge/

The 'Harry Potter effect': How seven books changed the face of children's publishing [online]. [cit. 2019-10-03]. Dostupné z: https://www.abc.net.au/news/2017-06-26/harry-potter-effect-how-seven-books-changed-childrens-publishing/8630254

What's in a name: the fascinating etymology behind Harry Potter character names [online]. [cit. 2019-10-07]. Dostupné z: https://www.wizardingworld.com/features/etymology-behind-harry-potter-character-names

What is Sexism? Defining a Feminist Key Term [online]. [cit. 2019-10-20]. Dostupné z: https://www.thoughtco.com/what-is-sexism-3529186

20 reasons Why Harry Potter Is The Best There'll Ever Be [online]. [cit. 2019-10-07]. Dostupné z: https://www.vogue.co.uk/article/harry-potter-20th-anniversary

ANOTACE

Jméno a příjmení:	Bc. Hana Müllerová
Katedra nebo ústav:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Blanka Babická, Ph.D.
Rok obhajoby:	2020
Název práce:	Genderové role v knižní sérii Harry Potter
Název v angličtině:	Gender roles in the Harry Potter series
Anotace práce:	Tato diplomová práce objasňuje základní teorie a pojmy týkající se genderu. Dále analyzuje situaci ve fiktivním světě knižní série Harry Potter a snaží se určit, zda zde autor vykresluje některé genderové stereotypy. Detailní analýzou vybraných postav se tato práce snaží objasnit rozdělení genderových rolí v kouzelnické společnosti.
Klíčová slova:	Harry Potter, gender, stereotypy, maskulinní, femininní, moc, síla
Anotace v angličtině:	This thesis explains the basic gender theories and terms concerning gender. Then it analysis the situation in the fictional universe in the *Harry Potter* series, and tries to determine whether the author enforces some traditional gender stereotypes. By close analysis of the chosen characters the thesis attempts to clarify the distribution of the gender roles in the wizarding society.
Klíčová slova v angličtině:	Harry Potter, gender, stereotypes, masculine, feminine, power, strength
Rozsah práce:	56 stran
Jazyk práce:	angličtina